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Southern Folklore Quarterly

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ANOTHER NEW TRADITIONAL BALLAD FROM VIRGINIA:¹ "JELLON GRAME" (Child, No. 90)

by

Arthur Kyle Davis, Jr., and Paul Clayton Worthington

THE ESSENTIALS of the story of "Jellon Grame" are that a woman big with child is murdered by a man, either her favored or her rejected lover, who raises the child, a boy; when the boy grows up and learns of the murder of his mother, he avenges her death by killing the murderer. The ballad is one of the two in Child's collection dealing with patricide, although this specific form of murder has been clearly retained in only one version (A).² Child prints five versions of this ballad, four in Volume II, and a fifth in "Additions and Corrections" in Volume V. A more detailed summary will distinguish the five Child texts.

Child A, with twenty-two stanzas, is from Fraser Tytler's "Brown Manuscript." Jellon Grame sends a page to bring his love, Lillie Flower, to the Silver Wood. The page warns her that she may never return home, but she goes, nevertheless. Jellon accosts her, and she pleads for her life. She is carrying his child, and to see it weltering in her blood would be a piteous sight. Jellon replies that her father would hang him should he spare her life until their child is born. Although she offers to stay in the wood and raise the child there, Jellon slays her but takes pity on the surviving child, a "bonny boy" who is unnamed, and raises him, calling him his sister's son. One day as they ride through Silver Wood, the boy asks him why his mother never takes him home. Jellon

¹See Arthur Kyle Davis, Jr. and Paul Clayton Worthington, "A New Traditional Ballad from Virginia: 'The Whummil Bore' (Child, No. 27)," *Southern Folklore Quarterly* XXI (December, 1957), 187-193. See also Arthur Kyle Davis, Jr., "The Unquiet Grave": A New-Old Ballad from Virginia," *English Studies in Honor of James Southall Wilson* (University of Virginia Studies, Vol IV, Charlottesville, Va., 1951), pp. 99-110.

²The only other case is "Edward" (Child, No. 13) B. See Gerould, *The Ballad of Tradition*, pp. 49 ff. for a discussion of domestic tragedy in ballads.

points out the place beneath a nearby oak where he had murdered the boy's mother. Upon learning of this deed, the youth bends his bow and shoots an arrow through his father.

Child B, also twenty-two stanzas, from Motherwell's manuscript, tell a slightly different story. May Margerie learns that she must go to the green-wood and make her love a shirt. She is surprised, because not a month of the year has gone by that she had not made him three. Her mother warns her that someone seeks her life, but May Margerie leaves. In the green-wood Hind Henry accosts and kills her, because she loves Brown Robin rather than himself. The boy who led May Margerie's horse returns to her home, and her sister runs to the wood, secures the new-born babe, and raises him, calling the child Brown Robin. One day, as he is playing in the green-wood after school, he meets Hind Henry, and asks him if he knows why all the wood is growing grass with the exception of one spot. Hind Henry explains that that is the very spot where he killed the boy's mother. Brown Robin seizes Hind Henry's sword and kills him.

Child C, with forty stanzas, is from Buchan's *Ballads of the North of Scotland*. It relates nearly the same incidents as Child B, "diluted and vulgarized in almost twice as many verses."³ The unfortunate lady is May-a-Roe, and her murderer, Hind Henry; Brown Robin is Hind Henry's brother. The sister makes no appearance, and, as in Child A, the murderer raises the boy, but names him Robin Hood. On hearing how his mother met her death, the boy kills Hind Henry with an arrow.

Child D is a fragment of five stanzas from Cromeek's *Remains of Nithsdale and Galloway Song*. The lady is Lady Margerie, as in Child B, and the murderer is simply Henry. Child's fifth text in Volume V is from the papers of Charles Kirkpatrick Sharpe. It has twenty-two stanzas and is a close variant of Child B, but the lady's name is May Young Ro, and the boy's own dagger is used instead of the murderer's sword.

Though this ballad was unpublished until Scott's *Minstrelsy of the Scottish Border* in 1802, it seems to preserve some ancient mythology. Child writes:

It is interesting to find an ancient and original trait preserved even in so extremely corrupted a version as C of the present ballad, a circumstance very far from unexampled. In stanza 18 we read that the child who is to

³Child, II, 302.

avenge his mother "grew as big in ae year auld as some boys would in three," and we have a faint trace of the same extraordinary thriving in B 15: "Of all the youths was at that school none could with him compare." So in one of the Scandinavian ballads akin to 'Fause Foodrage,' and more remotely to 'Jellon Grame,' the corresponding child grows more in two months than other boys in eight years. . . (II, 303)

Other examples of precocious growth can be found in various literatures; for example, in the French romance of Alexander.⁴ "Jellon Grame" resembles "Child Maurice" (Child, No. 83) in its beginning, and Wimberly finds a trace of the enchanted forest myth in the Silver Wood which appears in both:

Bearing . . . in mind the generally sacred character of the birch, we may venture to see an Otherworld forest in the Silver Wood of *Child Maurice* (83 A 1, G 1) and *Jellon Grame* (90 A 1, 5, 6, 17; D 5), for there is a hint of myth in it.⁵

As Child remarks, "Jellon Grame" may be considered a counterpart of "Fause Foodrage" (Child, No. 89). In all versions of "Jellon Grame," except A, the woman has two lovers. The one who is preferred is killed by the other in "Fause Foodrage," while in "Jellon Grame," the woman herself is killed by the lover she has rejected; in both ballads the woman's son takes vengeance on the murderer before he reaches manhood.

Since the publication of Child's texts, only two texts of this ballad seem to have been recovered, one Scottish fragment, and the present excellent Virginia text. The Scottish text, with its tune, was published in Greig's *Last Leaves of Traditional Ballads and Ballad Airs*, 1925. The text is a somewhat confused fragment, which is related to Child A. Greig's stanzas 1 and 2 are comparable to Child A 1 and 2, Greig's third stanza to Child A 9. Greig's tune is especially valuable, since, although the Virginia version was apparently sung, its tune was not recorded. Child mentions no tunes to "Jellon Grame" in manuscript or

⁴For details and references see Child, V, 226.

⁵L. C. Wimberly, *Folklore in the English and Scottish Ballads* (Chicago, 1928), p. 157.

published collections; thus it appears that Greig's tune, contributed earlier to the *Miscellanea of the Rymour Club*⁶ has, as the editor states, the "interest of being, apparently, the only air yet noted for the ballad."⁷

In North America no texts seem to have been recovered, except that found in Virginia. The present text is the text of "Jellon Grame" listed in Reed Smith's census of ballad survivals in the *Southern Folklore Quarterly* for 1937, and in Coffin's bibliographical survey.⁸

The Virginia text was contributed to the Virginia Folk-Lore Society by Mr. R. E. Lee Smith, January 20, 1932, as it was sung by his brother, Mr. Thomas P. Smith, and himself. They learned it from M. A. Yarber, of Mast, North Carolina, January 16, 1914. A note on the manuscript by Mr. Smith reads: "M. A. Yarber heared it sang by his father John Yarber now it be 60 or more years ago. The Cox women also sang this song at least 50 years ago." Mr. Smith's text has twenty stanzas (of which, two lack one line each), and like Greig's fragment it is related to Child A. It follows the story closely, but differs greatly in wording, as does the Greig fragment. Often the Virginia text and the Greig text both vary from Child A, and from each other. To illustrate the verbal differences, three comparable stanzas of the three texts are here juxtaposed (Child A 1, 2, 9; Greig 1, 2, 3; Virginia 1, 2, 9):

1 O Jellon Grame sat in Silver Wood, (Child)
 O Jellon Grame sat in good greenwood, (Greig)
 Jellon Grame was in the Greenwoods (Virginia)
 He whistled and he sang, (Child)
 An' he sharpèd his broadsword lang (Greig)
 And he whistled and sang, (Virginia)
 And he has calld his little foot-page, (Child)
 He callèd on his young foot-page, (Greig)
 And he called his little servant boy (Virginia)
 His errand for to gang. (Child)
 Who quickly to him ran. (Greig)
 His errand for to go. (Virginia)

⁶Greig, p 71.

⁷*Ibid.*

⁸Coffin refers only to Reed Smith's list in *SFQ*, I (June 1937), 9-11, and to Davis, *Folk-Songs of Virginia*, both being listings of the present text. No texts published subsequently to Coffin have been found.

2 'Win up, my bonny boy,' he says, (Child)
 "Get up, get up, my young foot-page, (Greig)
 "Hurry up, my little boy," he said, (Virginia)
 'As quick as eer you may; (Child)
 As far as e'er ya can, (Greig)
 "As quick as you ever can, (Virginia)
 For ye maun gang for Lillie Flower, (Child)
 For ye maun gang to Lily Flower (Greig)
 For you must go for the Rosy Flower (Virginia)
 Before the break of day.' (Child)
 Ere the sun be on the rain, (Greig)
 Before the break of day." (Virginia)

3 (or 9) She lighted aff her milk-white steed, (Child)
(This line missing in Greig)
 She jumped off her milk-white steed (Virginia)
 And knelt upon her knee: (Child)
 Fell low down on her knee; (Greig)
 And pled upon her knee, (Virginia)
 'O mercy, mercy, Jellon Grame! (Child)
 "Spare my life now, Jellon Graeme, (Greig)
 "Oh, please have mercy, Jellon Grame, (Virginia)
 For I'm nae prepar'd to die. (Child)
 For I'm nae prepared to dee." (Greig)
 For I'm not prepared to die." (Virginia)

Greig's second stanza ends with two additional lines to the four quoted above:

An ye maun gang to Lily Flower,
 An' I fear ye'll never win hame."

These two lines are a garbling of two lines in Child A 5; the page is warning Lillie Flower of the danger of returning with him to Jellon Grame, and says:

'Ye are bidden come to Silver Wood,
 But I fear you'll never win hame;
 (Child A 5)

In the Greig text they lose meaning by being addressed by Jellon Grame to the page, and, of course, the girl's name is substituted for "Silver

Wood." In the Virginia text these lines read:

"You are called to come to Greenwood
To meet Jellon Grame,
(Virginia 5)

The variations noted above are typical of the changes the Virginia text shows throughout. It has lost all Scottish dialect and unusual words. The Greig text has the picturesque but somewhat puzzling line:

Ere the sun be on the rain.
(Greig, 2, 4)

where Virginia and Child agree in the simpler

Before the break of day.
(2, 4)

Greig's line is evidently a transposed echo of Child's
'O sleep ye, or wake ye, Lillie Flower?
The red run 's i the rain.'
(Child A 4)

with its poetic suggestion of a blood-omen, which is made more explicit in Virginia's lines:

"Are you awake, Rosy flower?
The blood runs cold as rain."
(Virginia 4)

The Virginia text corresponds closely to Child A with the omission of Child A, stanzas 10 and 15, presenting an interesting sidelight on the oral "editing" of ballads. Child A 10 reads:

10 'Your bairn, that stirs between my sides,
Maun shortly see the light;
But to see it weltring in my blude
Woud be a piteous sight.'

This stanza is the one needed to indicate clearly that the babe is Jellon Grame's. Although the Virginia text strongly implies such a relationship, the fact is not openly stated: perhaps an unconscious folk excision

of a detail which makes the tragic action in the ballad even more repugnant; it is a situation the folk have not cared to sing of. The second stanza not found in the Virginia text reads:

15 Up has he taen that bonny boy,
Gien him to nurices nine,
Three to wake, and three to sleep,
And three to go between.
(Child A 15)

It adds little to the story, which is continued, "And he's brought up that bonny boy," and even presents a slightly discordant picture of Jellon Grame as somewhat more civilized than the half wild creature of the forest, such as the rest of the ballad suggests. The idea of nine nurses for a single babe would hardly commend itself or be credible to the American folk.

Other interesting verbal differences between the Virginia text and Child A are the following, with the Virginia reading first:

"If I never come back again" for "Though I shoud never
win hame"

"For the man I most desire to see/On earth is Jellon
Grame" for

"For the thing I most desire on earth/Is to speak wi
Jellon Grame."

"And up walked Jellon Grame" for "O then up started
Jellon Grame."

"For here is where you must die" for "For it's here that
ye maun ly."

"But it fell one summertime" for "But it sae fell out
upon a time."

"As they was hunting game" for "As a hunting they did
gay."

"To keep me in the woods all the time" for "To keep me
still in banishment."

"Now lay there, Jellon Grame,/You cruel murderous
beast" for

"Says, Lye you thare now, Jellon Grame,/My mellison
you wi."

To sum up, the present text, though without tune, is among Virginia's rarer contributions to American folk song. It is the only non-fragmentary text of "Jellon Grame" recovered from oral tradition since Child's publication, and the only version of this ballad to be found in North America. It is a fine text, and its "imperfections" seem only to vindicate its authenticity. In stanza seven the first line reads, "She had not rode over three miles," and the second line is missing. This is clearly the result of confusing, and compressing two such lines as are found in the comparable Child stanza:

She had no ridden a mile, a mile,
A mile but barely three.

Such variations as "hunting game" for Child's "hunting they did gay" demonstrate the process of oral tradition which has varied the text by such American changes as "mammy dear" for Child's "mother dear." Virginia's name for the unhappy lady, Rosy Flower, varies poetically the Lillie Flower of Child A and the May-a-Roe of Child C, or the May Young Ro of Child's fifth version, Volume V. The full text of this rare old song long resident in Virginia via North Carolina may now speak for itself.

"Jellon Grame." Collected by Mr. R. E. Lee Smith, of Palmyra, Va. Sung by his brother, Mr. Thomas P. Smith, of Palmyra, Va., and himself. Fluvanna County. January 20, 1932. Notes on the manuscript by Mr. Smith state: "Sang by M. A. Yarber, Mast, N. C., Jan. 6, 1914. M. A. Yarber heared it sang by his father, John Yarber, now it be 60 or more years ago. The Cox women also sang this song at least 50 years ago."

- 1 Jellon Grame was in the Greenwoods
And he whistled and sang,
And he called his little servant boy
His errand for to go.
- 2 "Hurry up, my little boy," he said,
"As quick as you ever can,
For you must go for the Rosy Flower
Before the break of day."
- 3 The boy buckled his belt on,
And through the woods he run,
Until he come to the lady's door
Before the day dawned.

- 4 "Are you awake, Rosy Flower?
The blood runs cold as rain."
"I am awake," said she,
"Who's that that calls my name?"
- 5 "You are called to come to Greenwood
To meet Jellon Grame,
And I fear it will be the last time
You will meet Jellon Grame"
- 6 "I'll go to the Greenwood
If I never come back again,
For the man I most desire to see
On earth is Jellon Grame."
- 7 She had not rode over three miles
.
When she came to a new-made grave
Beneath a large oak tree.
- 8 And up walked Jellon Grame
Out of the woods close by,
"Light down, light down, my Rosy Flower,
For here is where you must die."
- 9 She jumped off her milk-white steed
And pled upon her knee,
"Oh, please have mercy, Jellon Grame,
For I am not prepared to die."
- 10 "If I should spare your life," he said,
"Until your child be borned,
I know your cruel father would
Have me hanged by morn."
- 11 "Oh, spare my life, dear Jellon,
My father you need not dread.
I will keep my child in the Greenwood
And go and beg my bread."
- 12 He had no mercy on the fair lady,
Though she for her life did pray;
He stopped* her through the heart,
And at his feet did lay.

*Probably for "stabbed," an older pronunciation of "stabbed."

- 13 He had no mercy for that lady,
 Although she was lying dead,
 But he had for the little child
 That was weltering in her blood.
- 14 And he raised up that little child
 And called him his sister's son;
 He thought no one could ever find
 The cruel deed he had done.
- 15 But it fell one summertime
 As they was hunting game,
 They stopped to rest in Greenwoods
 Upon a pleasant day.
- 16 Then out spoke the little boy
 With tears in his eyes,
 "Please tell me the truth, Jellon Grame,
 And do not tell me a lie.
- 17 "What is the reason my mammy dear
 Does never take me home?
 To keep me in the woods all the time
 Is a cruel shame."
- 18 "I killed your mother dear

 And she lies buried beneath
 Yonder green oak tree."
- 19 The boy drew his bow,
 It was made very strong,
 And he pierced an arrow
 Through Jellon Grame's heart.
- 20 "Now lay there, Jellon Grame,
 You cruel murderous beast;
 The place my dear mammy lays buried
 Is too good for thee."

NAME AND SYMBOL IN THE PROSE OF EUDORA WELTY

by William M. Jones

ALTHOUGH MOST CRITICS tend to classify Eudora Welty as only a good regional writer, a careful look at her yet unexplained symbols will, perhaps, make it clear that she has something more in mind than regional atmosphere. The tortuous path she sets for her reader leads through a forest of symbol, but there is a path and there is a reward at its end. From her earliest published work to her latest collection of stories Miss Welty has drawn heavily upon the worlds of myth and folklore¹ and, while handling many of the same motifs again and again, has consistently absorbed them more and more fully into her own meaning, so that in her most successful work it is impossible to say that here is Cassiopeia and here Andromeda. The reader can only be aware that these legendary figures, along with similar ones from Germanic, Celtic, Sanskrit, and numerous other folk sources, are suggested by the characters that Miss Welty is drawing.

Miss Welty, although never alluding directly to her own method of writing, has occasionally made statements that would seem to justify her use of folk material as a source: "And of course the great stories of the world are the ones that seem new to their readers on and on, always new because they keep their power of revealing something."² According to this quotation, she might feel justified in presenting a story firmly based in antiquity in terms familiar to her own generation. Thus, her seemingly new stories might draw upon the great stories of all time for their "power of revealing something."

The something revealed in these old stories would seem to be, according to Miss Welty's selection from them, true characters, whose validity has been proved in folk stories of many cultures and many ages. Quite consciously Miss Welty has taken the characters common to several mythological systems and translated them into present-day Mississippians. Although a faintly fantastic element remains in her stories, her characters and her atmosphere are too thoroughly Southern

¹Although I agree with the distinction between myth, legend and fairytale made by Susanne K. Langer, *Philosophy in a New Key* (New York, 1955), p. 144, such careful differentiation is not necessary for the purpose of this paper.

²"The Reading and Writing of Short Stories," *Atlantic Monthly*, CLXXXIII (February, 1949), p. 54.

to be mistaken for those of Siegfried's Germany or Perseus's Greece. So typically Southern are they, in fact, that many critics damn her for her provincial approach to life.³

By patterning her characters closely after folk heroes Miss Welty has avoided exactly such a strictly regional approach as that for which she has been blamed. Since her first published story she has been working toward a fusion of the universal mythic elements embodied in various culture-heroes with the regional world that she knows first-hand. The effect of this attempt on her work and her degree of success with it may be followed throughout her work.

The most obvious advantage to such an approach to fiction may be seen in the stories of her first collection, *A Curtain of Green* (1941). The last story in this collection, "A Worn Path," may appear at first to be a sweet story of an old Negro woman who makes periodic trips into Natchez for medicine for her grandson. But sweet stories are readily available in women's magazines everywhere. Miss Welty has added depth to this one by building closely upon a legend that was told first about an embodiment of the Egyptian sun-god and retold later by medieval Christians to glorify the resurrection of Christ. The Old Negro woman, Phoenix Jackson, like the original Phoenix, is definitely golden: "Her skin had . . . a golden color . . . , and the two knobs of her cheeks were illuminated by a yellow burning under the dark . . . her hair . . . with an odor of copper."⁴ Just as the Egyptian Phoenix is guided back to its home every five hundred years to renew itself by being consumed in fire, so the modern Phoenix sees, at the end of her journey, a gold seal in a gold frame, "which matched the dream that was hung up in her head." Then "there came a flicker and then a flame," after which "Phoenix rose carefully." With this Mississippi Phoenix it is love that renews and love that will lead the ancient and eternally young one back down the worn path.

In other stories in this collection Miss Welty also makes use of a specific name from folk knowledge as a point of departure for the story itself.⁵ In such a story as "Clytie" Miss Welty presents a Southern spinster with a very appropriate name, but it also happens to be the name of a jealous girl in Ovid's *Metamorphoses* who, having pined

³Granville Hicks quotes several such critics in "Eudora Welty," *English Journal*, XLI (November, 1952).

⁴All quotation from Miss Welty are from the first editions of the novels and of the collections of stories.

⁵Uranus appears in a story about a titanic Negro pianist, "Powerhouse"; the shadow of Hercules, the famous archer of antiquity, hovers over R. J. Bowman in "Death of a Traveling Salesman."

away because of her unrequited love for the sun-god, eventually became a sunflower. Miss Welty's very description of Clytie gives a suggestion of just such a huge sunflower: "On her head was one of the straw hats from the furnishing store, with an old black satin ribbon pinned to it to make it a better hat, and tied under the chin. Now under the force of the rain, while the ladies watched, the hat slowly began to sag down on each side until it looked even more absurd and done for." Not only does Miss Welty know her Ovid; she also knows sunflowers in the rain.

The rest of the story even more explicitly carries out the myth idea: "With this small, peaceful face still in her mind, rosy like these flames, like an inspiration which drives all other thoughts away, Clytie had forgotten herself and had been obliged to stand where she was in the middle of the road." Just so, Ovid's Clytie "never stirred from the ground; all she did was to gaze on the face of the sungod" To support the idea of the dependence on Greek myth even more, Miss Welty introduces another name, Lethe. It is old Lethy, a Negro woman, who finds Clytie drowned in the rain barrel. What promise for Clytie's soul that she is discovered by the river of forgetfulness! And yet also, what an appropriate name for a Southern Negro!

In these first stories the myth from which Miss Welty has drawn her material is easily recognized. Once the first hint in the story is found, the source material can easily be observed throughout the rest of the story, hidden certainly under Southern trappings but observably present, nevertheless. At first Miss Welty seems to have thought of a myth, then thought of ways in which to modernize and southernz it. The stories constructed in this manner are not as transparently derivative as might be expected, since Miss Welty from the beginning of her career has been a marvellously skilled and careful craftsman. Even in stories where only one myth is used the Southern veneer is so thick that the basic material is hardy recognizable. Yet, satisfactorily enough, its unrecognized presence still gives a weight to the story that it might not otherwise have had. Miss Welty, at least, was aware of the myth used, and even if the reader misses its presence, its availability may well be felt.

In her next work, *The Robber Bridegroom* (1942), Miss Welty reveals her folk sources more clearly and at the same time goes a step further toward combining various myths and legends in order to avoid the one to one equating which she had practiced in *A Curtain of Green*. The title and basic plot, as well as the main characters, are almost direct borrowings from "Der Rauberbräutigam," one of the stories in

Grimm's collection.⁶ In both stories the bridegroom lives far out in the dark forest. In Grimm a raven warns "Kehr um, kehr um, du junge Braut,/du bist in einem Mörderhaus." Miss Welty changes this warning only slightly: "Turn again, my bonny,/Turn away home." Miss Welty's robbers, like those in Grimm, kill a young girl. In Grimm she is cut to pieces. In *The Robber Bridegroom* she is an Indian girl who is first raped.

But perhaps the most significant similarity in the two stories is the cutting off of a finger. In both stories the dead girl's finger is cut off, in Grimm because that was the easiest way of obtaining the ring on it. In Miss Welty's story, however, "none of them saw where the finger went or hunted for it, for it had no ring on it." This direct echo of the Grimm story suggests that here Miss Welty fully expects that her readers be aware of her sources. Otherwise, much of the significance of the retelling of the story is lost. Any careful reader should have curiosity enough to wonder why an author would give such a negative piece of information as the absence of a ring from a finger.

Many more parallels between the two stories could be pointed out, but they are easily observable once the basic similarity has been established. To this story Miss Welty has added many other legendary features: the wicked step-mother, a box with a talking head inside, a Salome who dances, casting off one "petticoat" after another. And to these general folklore characters she adds an important one from Mississippi folklore, an old acquaintance of Davy Crockett himself, Mike Fink, the last of the keelboatmen.⁷ Fink serves an essential function in the novel. At the beginning of the story he introduces the heroine's father to the robber bridegroom, and at the end he serves to reunite the two lovers. To this fantastic⁸ conglomeration of legends Miss Welty adds her own serious comments on the struggle of good and evil within the individual human spirit and, possibly most important of all, the power of love to remake a personality and overcome all obstacles.

⁶In his previously cited article in the *English Journal*, p. 465, Granville Hicks says that the plot is "as implausible as anything in Grimm." Apparently he did not check his Grimm to discover that the same thing was really there.

⁷For a thorough treatment of Fink see Walter Blair and Franklin J. Meine, *Half Horse Half Alligator* (Chicago, 1956).

⁸Miss Eunice Glenn, "Fantasy in the Fiction of Eudora Welty," *A Southern Vanguard* (New York, 1947), seems completely unaware of any of Miss Welty's "fantastic" sources.

In *The Robber Bridegroom* Miss Welty is clearly reaching for a more complex use of folk material than that of *A Curtain of Green*. This complicating, fusing process continued in her next group of stories, *The Wide Net* (1943). As she absorbs more and more folk elements into her work it becomes increasingly difficult to recognize any one specific source. The stories themselves take on more of the general characteristics of the folk tale and thus become less obviously stories that draw on folk material.

The introduction of almost inhuman cruelty into such a story as "At the Landing" recalls stories from Grimm in which girls are cut into pieces and salted. This story concludes with the mass rape of the leading character, Jenny, by fishermen who go in to her where she is imprisoned in a chicken house, while outside the younger boys "took their turns throwing knives with a dull *pit* at the tree." Such cruelty as this would be almost unbearable except for another folk-tale characteristic, the remoteness of the characters. In spite of numerous realistic details they remain in this collection rather aloof, neither purely symbolic nor purely human, only distant from the present-day world. They seem more like Rapunzel than like Liza of Lambeth.

Part of their remoteness may be attributed to still other folk-tale characteristics. In the title story, "The Wide Net," the sudden action and lack of thoughtful motivation show close kinship to folk tales. While walking in the woods, the hero, without reason, "ran at a rabbit and caught it in his hands." A king of snakes suddenly rises from the Pearl River; a man begins dancing with a catfish at his belt; another man drinks water from his mother-in-law's well. All these seemingly unmotivated actions are direct echoes from mythology⁹ and, according to Erich Fromm,¹⁰ become meaningful if viewed on a symbolic level.

Miss Welty seems still to have been experimenting with the stories in "The Wide Net," for along side these stories that add something of the form of folk tales to the material derived from them, there are others that, while also based on legend, are more obviously Southern like her first ones. In "Asphodel" the name of the immortal plant is the only really legendary feature of the story. The discovery by three old maids on a picnic of the lusty Do McInnis, "naked as an old goat," and their escape from "billy-goats, and nanny-goats, old goats and young, a whole thriving herd," is all good Southern humor. But, with the aid of vague classical hints and all those goats, the reader gets the

⁹Cf. subject index to Angelo de Guernatis, *Zoological Mythology* (London, 1872), 2 vols.

¹⁰*The Forgotten Language* (New York, 1951), p. 195.

impression that one of the three old maids may someday dance with the satyrs or worship at Bacchus' shrine: "But Phoebe laughed aloud as they made the curve. Her voice was soft, and she seemed to be still in a tender dream and an unconscious celebration—as though the picnic were not already set rudely in the past, but were the enduring and intoxicating present, still the phenomenon, the golden day."

In her next work, *Delta Wedding* (1946), Miss Welty seems to have doubts no longer about what to do with her sources. She has almost completely obscured them under a wealth of Southern atmosphere. As in her earlier work there are key names,¹¹ but the majority of them have nothing to do with the plot and do not come directly from folklore. The key names are there, however, and as usual they point the way to an understanding of Miss Welty's form and purpose.

On the surface the story is only one of a Southern family, concerned because their daughter is about to marry a common overseer. A more careful examination reveals two devices that Miss Welty has used before. These devices give meaning to what otherwise might have been only a somewhat rambling, atmospheric, overly detailed story of Southern plantation life in the 1920's.

First, the reader notices that Mr. Rondo, who appeared in "Why I Live at the P. O."¹² is now a minister who is to marry the daughter and the overseer. It is to him that the story of Uncle George's saving the feeble-minded child Maureen from the train is first told. The story, thus set up, returns again and again in its rondo-like movement to the original statement: George stands on a trestle holding Maureen, who has caught her foot. The oncoming train, the Yellow Dog, stops in time to avoid an accident, but George's wife resents George's action. She cries, "George Fairchild, you didn't do this for me!"

¹¹An old Negro woman who wanders through the story with a sack over her shoulder has the name Partheny, a suggestion of the virgin goddess Minerva and the Parthenon.

¹²In "Why I Live at the P.O." (*A Curtain of Green*) two of the central characters are Uncle Rondo and Stella-Rondo. These names suggest musically the form in which a central theme is stated again and again with subordinate material interwoven between statements. *The Oxford Companion to Music* describes the form A-B-A-C-A-D-A. This circular motion of a static situation accounts for part of the humor in the story. Stella-Rondo's return home on July 4, sets up the situation. Stella-Rondo has stolen the narrator's suitor. Now she returns to steal the narrator's place in the affections of one member of the family after another. The story moves rhythmically along in this manner. There is a summary of this rondo movement before the last figure: "So that made Mama, Papa-Daddy and the baby all on Stella-Rondo's side. Next Uncle Rondo."

Once Mr. Rondo has heard this tale, he disappears until the wedding. Before the final treatment of the train theme, however, Mr. Rondo appears again. This time he rides with the Fairchilds and Laura McRaven when the Yellow Dog stops again to let them by. He is then put out at the church stile, where he is last seen taking out his watch, "which . . . seemed to have stopped." Then, with a sudden shift, the next scene begins, "'Poor Ellen,' said Tempe, clasping her softly, her delicate fragrant face large and serious" And Aunt Tempe (tempi) takes over to bring the times of the Fairchilds to a close.

There is little doubt that Aunt Tempe sets the time in the novel just as Mr. Rondo sets the form. On Aunt Tempe's first appearance Miss Welty emphasizes the idea of time: "Aunt Tempe, in a batik dress and a vibrantly large hat, entered (keeping time) and kissed all the jumping children." And in the background of Aunt Tempe's conversation the reader is always aware of music from a distant piano. She it is who regrets the children's not taking piano lessons; she it is who sometimes speeds up the action, sometimes slows it down. But her function is never obvious, nor is Mr. Rondo's. They are first of all real characters in a real world.

The second device which Miss Welty has used before is the piling up of names from the same source. Any one of these names in itself might not have special meaning, but their combined weight leads to an interesting source discovery. The names Battle, Lady Clare, Ellen, Inverness, Marmion, plus three excerpts from Scottish songs on one page, leave no doubt that Miss Welty was thinking of Scott's *Marmion* when she wrote *Delta Wedding*.

Any attempt, however, to compare the plot or theme of the two works fails. Miss Welty's *Marmion* is a house which rightfully belongs to Laura, but which is given instead to Dabney, the girl about to marry the overseer. Scott's *Marmion* is a villainous knight who forsakes Lady Clare, wife of a man he has supposedly killed, and who finally dies in battle at Flodden Field. It is definitely not the plot here that Miss Welty uses. But the names, the songs, and the fact that Scott's poem ends on September 9 and Miss Welty begins *Delta Wedding* on September 10 may suggest that she is taking up where Scott left off. Scott's introductory "Advertisement" says something very similar to what Miss Welty might have said, but did not: "Any historical narrative, far more an attempt at epic composition, exceeded his [the author's] plan of a romantic tale; yet he may be permitted to

hope, from the popularity of 'The Lay of the Last Minstrel,' that an attempt to paint the manners of the feudal times, upon a broader scale, and in the course of a more interesting story, will not be unacceptable to the public."

In other words, Miss Welty's second long work, like Scott's second long narrative poem, deals more with description than with the narrative elements which dominated their first works, is more simply a romantic tale to please the public. This interpretation might be developed with the idea also that Miss Welty is analyzing "manners of feudal times" as they exist in the South. And the two who rise above these regional and outmoded manners, Uncle George and Laura, both have a universality that causes the Yellow Dog, a local train, to stop out of respect for them.

It almost seems that Miss Welty's mind dwelt on *Marmion* even after the completion of *Delta Wedding*. Although she might easily have got her information from any other source of Arthurian legend, the earlier argument for *Marmion* suggests that when she decided to name the town Morgana in her next group of short stories, *The Golden Apples* (1949), she was thinking of the introduction to the first canto of *Marmion*:

But thou, my friend, cans't fitly tell,
(For few have read romance so well,)
How still the legendary lay
O'er poet's bosom holds its sway;
How on the ancient minstrel strain
Time lays his palsied hand in vain;
And how our hearts at doughy deeds,
By warriors wrought in steely weeds,
Still throb for fear and pity's sake;
As when the Champion of the Lake
Entered Morgana's fated house. . . .

This quotation, which ends with the name that became Miss Welty's imaginary Mississippi town in *The Golden Apples*, expresses her own idea of literature. She herself has supported the idea that the good stories, the true stories, are not dulled by time. Nowhere does she better illustrate the truth of this idea than in *The Golden Apples*. Here, for the first time in the short story, she succeeds in fusing a number of legends so completely that her Southerners take on the basic attributes of these legendary characters, engage in the same general sort of activity.

The entire series of stories seems to deal in a general way with the Perseus legend.¹³ In the first story, "Shower of Gold," Jove's visit to Danaë in the form of a shower of gold is suggested in Mrs. Fate Rainey's description of her first view of Snowdie McLain after Snowdie had met King McLain in Morgan's Woods, probably the woods of King Arthur's half-sister Morgan la Feé: "Me and Lady May both had to just stop and look at her. She looked like more than only the news of her pregnancy had come over her. It was like a shower of something had struck her, like she'd been caught out in something bright. It was more than the day. . . . I remember it was Easter time and how the pasture was all spotty there behind her little blue skirt in sweet clover. He [King] sold tea and spices, that's what it was."

Already in this quotation it is evident that Miss Welty is fusing elements common to various mythological systems. The Easter reference, the blue skirt, the clover, and the spices add to the pagan myth the idea of the Virgin Mary's own discovery that she was to give birth to a hero. The narrator of the story is all Southern, except her rather significant name; but the tale she tells echoes through ages and ages of myth, Greek, Hebrew, Egyptian, British, Germanic, and Egyptian. What Miss Welty seems to have striven consciously for in her first stories, the fusion of many myths with Southern life, takes place here so frequently and effortlessly as to seem almost unavoidable.

In the second story, "June Recital," the legends become so intermingled that it is impossible to tell if her character Cassie is Cassiopeia, Cassandra, or a combination of numerous other mythical figures. Miss Welty finally seems to have succeeded in finding a successful balance between her Southern atmosphere and the numerous characters from folk knowledge, now thoroughly merged:

In this story, too, Miss Welty creates one of her most effective symbols, built, like the characters, on ages of myth. Miss Eckhart, who is trying to burn down King McLain's old house where she used to live, "worshiped her metronome." Old Man Moody and Fatty Bowles want to destroy "the obelisk with its little moving part and its door open." "Old Man Moody stumped over and picked it up and held it upon the diagonal, posing, like a fisherman holding a funny-looking fish to have come out of Moon Lake." To those acquainted with folklore, Miss Welty's use of the Egyptian obelisk and the Hindu fish to support her own new phallic symbol is an amazing accomplishment.

¹³For the most thorough treatment of all variations of the Perseus Legend see E. Sidney Hartland, *The Legend of Perseus* (London, 1894), 3 vols.

And, when the two frightened men throw away this symbol, the young man, Loch, retrieves it:

On his hands he circled the tree and the obelisk waited in the weeds, upright. He stood up and looked at it.
Its ticker was outside it.

He felt charmed like a bird, for the ticking stick went like a tail, a tongue, a wand. . . .

When he examined it, he saw the beating stick to be a pendulum that instead of hanging down stuck upwards. . . .

He held still for a while, while nothing was ticking. Nothing but the crickets. Nothing but the train going through, ticking its two cars over the Big Black Bridge.

This creation of symbol and expansion to the ticking pounding movement of the rest of life is a good example of how Miss Welty can pour new meaning into old mythic material. And yet Robert Daniel, writing in the *Hopkins Review*, can simply say that the metronome is "a symbol of time" and leave it at that.¹⁴

Not only does Miss Welty use myth to best advantage for the creation of symbol and character in *The Golden Apples*, she also expresses most clearly here an idea common to folklore which holds a central position in much of her work, the idea that a descent into the depths results in a fuller awareness of life. These descents are numerous both in the work of Miss Welty and in folklore. Loch Morrison, the retriever of the metronome in "June Recital," dives into the depths of Moon Lake in the story "Moon Lake" in order to save one of the girls, Easter; Laura, one of the leading characters in *Delta Wedding*, falls into the Yazoo River; William Wallace in "The Wide Net" dives far below the surface of the Pearl River; and Virgie Rainey, the Virgin figure, who is to feel the fertilizing power of the rain at the end of *The Golden Apples*, had also swum beneath the surface of the river: "Virgie had reached the point where in the next moment she might turn into something without feeling it shock her. She hung suspended in the Big Black River as she would know to hang suspended in felicity."

In each instance some new revelation about life is the result of the descent into the depths, just as in folklore the person who eats of the charmed fish or who goes beneath the surface of the water comes up with knowledge that leads him to riches or success.

Although it is in *The Golden Apples* that the decent is most

¹⁴"The World of Eudora Welty," *The Hopkins Review*, VI (Winter, 1953), p. 56.

emphasized, it was also treated thoroughly in "The Wide Net," where, partly because of the less thorough fusion of the folk elements, they appear most clearly. William Wallace's River is the Pearl River. Serpents are supposed to hold pearls under their tongues and, on warm days, spit them into the river for a larger serpent to catch. William Wallace holds the eel that is, of course, a fairly common phallic symbol, and for a moment he holds the green plant which he brought up from the river bottom. In myth this plant would have held the semen of the god. Miss Welty even introduces the King of the Snakes into the story. At the end of the story sexual adjustment between William Wallace and his pregnant wife is the riches gained. But at the close of the story she smiles at him, "as if she were smiling down on him." Miss Welty may be suggesting that William Wallace's descent into the depths will make his wife the mother of a hero, a not uncommon occurrence in folk stories.¹⁵

According to Miss Welty, the riches gained from the descent are frequently a fuller understanding of nature. This coming into harmony with nature is often manifested, as with William Wallace, in a more satisfactory sexual adjustment. Just as William Wallace and Loch Morrison gain from their descent, those who do not descend are denied riches. Nina Carmichael and Jenny Love, watching Loch undress after his life-saving expedition into the depths of Moon Lake, feel that they will always be old maids. And after Laura returns from her descent into the Yazoo River she sees the unhappy Dabney, who is wearing "a beautiful floating dress." Dabney will never be able to dive beneath the surface in a floating dress.

In *The Golden Apples*, then, there is this division of the characters into those who can descend and those who cannot, and there is also the reliance in all the stories on the basic idea of the Perseus legend. The other stories in the collection, significant to the legend as they are, can be passed over lightly here since, if they are compared with the Perseus myth and the Grimm story "The Two Brothers," their general significance comes through. "The Whole World Knows" deals with the unsuccessful brother told of in the Grimm story and "Music from Spain" deals with the successful one. In "Music from Spain" the names are significant for both the Perseus story (Aeolian Hall) and the Grimm tale (Bertsinger's Jewelers and fish eggs). These names are added to references to butterflies more frequent than any yet seen in

¹⁵All the folk elements mentioned in this paragraph and those directly preceding are treated in detail in the previously cited *Zoological Mythology*.

Miss Welty's work,¹⁶ a symbolic method based on folklore that emphasizes Eugene's success in the story.

In the final story, "The Wanderers," Miss Welty offers her clearest indication of what she has attempted in *The Golden Apples* and suggests, indirectly, what she has been striving for in everything else that she has written: "It [Miss Eckhart's picture] showed Perseus with the head of the Medusa. 'The same thing as Siegfried and the Dragon,' Miss Eckhart had occasionally said, as if explaining second-best. Around the picture—which sometimes blindly reflected the window by its darkness—was a frame enameled with flowers, which was always self-evident—Miss Eckhart's pride. In that moment Virgie had shorn it of its frame." Clearly, the recurrent Perseus legend, that which is eternally true about mankind, is here shorn of the flowery decorations, seen without the blinding reflection of the present. And Virgie at this moment knows the ageless.

In the last two pages of "The Wanderer" Miss Welty explains how myth may be viewed. It may be observed abstractly ("far out and endless, a constellation which the heart could read over many a night."), personally ("Miss Eckhart, whom Virgie had not, after all, hated . . . had hung the picture on the wall for herself."), or socially ("The rain of fall, maybe on the whole South, for all she knew on the everywhere."). And seeing the myth in these three ways, as Miss Welty herself has seen it, "was the damnation—no, only the secret, unhurting because not caring in itself. . . ."

With this clear expression of her attitude toward myth Miss Welty concludes the series of stories in which she achieves the most successful fusion of mythic characters and Southern setting.¹⁷ She has, with

¹⁶There are a woman with butterfly birthmarks, a Mariposa lily, and a waitress with mascaraed eyelids "like flopping black butterflies." And finally a Mrs. Herring waits with Eugene's wife when he, the successful brother, returns home. Again Miss Welty has put strong emphasis on the phallic symbols of folklore: butterflies and fish.

¹⁷In Miss Welty's two latest works there are also echoes from ancient sources. Uncle Daniel Ponder of *The Ponder Heart* recalls the Biblical Daniel, who had a habit of pondering things in his heart, which beat, like Uncle Daniel's, under the finest linen garments. And Florabel, the Negro girl of the first version of "The Burning," becomes Delilah when the story appears in the collection *The Bride of Innisfallen*. A pretty flower thus becomes a woman of another culture whose marriage into the race of the faithful (she had a white man's child) caused much turmoil for all concerned—just as Samson's Delilah did. And Florabel-Delilah finishes the story by wading into the river because "At that time it was only Friday [Venus' day], so it hadn't rained." Even without the fertilizing power of the rain she will become the mother of a hero.

her explanation of the Perseus picture, suggested that she is attempting in her stories to give new meaning to the oldest stories of all, not in the manner of Tennyson or O'Neill, who were satisfied with primarily one group of myths, but in her own unique manner of taking for her province the whole world of folk knowledge and compressing it into the modern South.

In all her work Miss Welty is assuming that these stories from ancient sources and the symbols involved in them contain the truth about the inmost nature of man. If she wants to reveal man as he really is and ever shall be, there is no better way than by resorting to these myths. And, in addition, by so doing she comes into contact with the world not visible, the world of imagination and beauty, the world of myth.

This mythic world, which contains an endless Medusa and an endless Perseus, says a great deal. Men may be capable of cruel deeds, but there are heroes among us, men who can dive down into the depths of life, take hold of the eel, strap a catfish to their belts and dance. There are yet those men who, in spite of cruelty around them, have seen butterflies in flight, listened to the echo of the world, or felt the fall of the impregnating rain. And always there will be a Virgie, like the one at the conclusion of "The Wanderer," who will feel the power of the god in the rain and know that she will in her turn be the mother of a hero. Virgie and the old Negro woman can sit together under a Southern tree and hear as great people of all times have heard "through falling rain the running of the horse and bear, the stroke of the leopard, the dragon's crusty slither, and the glimmer and the trumpet of the swan."

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FOLK TALES FROM THE MIDDLE EAST

By
MOH. RAJA DIRINI

I HAVE GATHERED the following folktales from various sources: from the village in which I spent my childhood in Palestine, from Al-Jazira in the north of Syria, where I spent two years teaching elementary classes, and from Al-Kuwait, where I taught elementary classes for one year. I have noticed that in big cities where people are more sophisticated and better educated, such tales are rare or, at least, they lose their fascination. Simple people in the country are charmed and fascinated by such imaginative and fantastic tales. I am not going to account for this in detail, except to say that country people are nearer to nature, their minds unsophisticated, their imagination rich, their faith in the miraculous powers of God still strong. Such people are isolated from the modern civilization in which imagination and fancy are greatly suppressed; they still cherish the fantastic tales and fables of, perhaps, the Middle Ages. Time to such peoples has little significance; and when they speak of the past, the very distant past, it seems to the hearer that they speak of yesterday.

One may laugh at such tales, and when the country people tell them they laugh with you. But behind many of these lie saddening conditions of life that inspire—consciously or unconsciously—such tales. Many of these people who produce grain, milk, meat and such materials cannot afford themselves more than a hard loaf, an onion and salt. Yet many are happy if we judge happiness merely by the standard of self-content. And with their faith, their simplicity, and their innocence they turn tears into laughs.

The tales I have written down can be classified into three groups: 1. those that illustrate the poverty, the simplicity and the innocence of the country people; 2. tales of miracles that are related to religion and illustrate their blind faith; 3: tales which have their origin in *The Arabian Nights*; and, 4. jokes about Homs. In the following I shall try to tell the story just as I heard it, and then write down the significance and the meaning that it implies.

FOLKTALES OF THE FIRST CLASS

1.

At dawn the shepherd and his wife used to milk their sheep; then the shepherd would lead them to a meadow, while his wife boiled the milk, took the butter from it, and sold what remained. They used to eat and drink the milk which remained after the butter was taken off. The husband once longed to have a cup of fresh milk, but he knew that his wife would not permit him to have one.

At dawn, when he was milking the sheep once, he murmured with a low voice, "I want milk; I want milk."

His wife heard him and said promptly, "What do you want?"

"Nothing," he answered shyly. "I was singing."

For the next five or six days the same thing happened. At last he could not longer wait. He must have his cup of fresh milk, even if it cost a beating. At the next dawn, therefore, he murmured, as usual but a little louder, "I want milk; I want milk." His wife came slowly towards him, with anger burning in her eyes, "What are you saying?" she said.

He looked at her; he tried to smile, but it seemed that his smile increased her anger; his nerves began to betray him; at last he cried with a harsh laugh, "I want milk, hah! I want milk," and then he suddenly found himself running away as fast as he could go.

2.

Once a country man went to a city for the first time. He took only one loaf for food. When he arrived after four hours walking he felt hungry, but he had no money to buy food to eat with the loaf. Then he saw a tank full of honey at the front of a shop. He stood beside the tank, cut a piece of his loaf and said, "This piece is soaked in this honey," then put the piece in his mouth. After he had finished the loaf, he said, "Thanked be the God; my stomach is now full," and he started leaving. But the shopkeeper, who was watching him eagerly, caught him and cried, "Where are you going? You must pay for the honey you have eaten."

The peasant looked terrified. "I have not eaten your honey," he said.

"Yes, you did, and you should pay for it, you thief," cried the shopkeeper.

While they were shouting at each other, a policeman came by and led them to the law-court. After the judge heard their story, he said to

the shopkeeper, "Yes, you must have your pay." Then the judge took a coin out of his pocket and threw it on the floor, and said to the shopkeeper, "There is your money; take it." The shopkeeper bent down to pick up the coin, but the judge shouted, "No, don't take the coin, take only its sound."

3.

An old man was dying, and his only wish was to eat apples. So his only daughter mounted the horse and went to the city to buy them for him. On her way back the smell of the apples tempted her so strongly that she could not resist. She took one apple and ate it. A little later she felt herself strongly inclined to eat another; after a little resistance she said, "Let God curse me if I eat any other apple," and then she ate the second apple. A little later she longed for a third; she resisted; but her mouth watered. At last she had to give up; and while her hand was taking the third apple, her tongue was murmuring, "The next time I will not give up . . . never . . . never; or let God take my life," and she ate that third apple. But a little later she longed for the fourth, and she murmured with despair, "O, My Gracious Lord, let me arrive quickly," while her eyes were gazing at the apples. She counted them; they were five in all. At last she said, "Poor Papa, he is dying, and four are enough for him; he will not be able to eat more than two or three." So she ate the fourth. Then she ate the fifth and the sixth. Only two remained, and now she said, "Shall I take only two apples. They will not believe that I bought two apples; they will say that I ate the rest. I can not endure their accusing and scorning looks. I will eat these apples and pretend that I didn't find apples in the city. They will be busy and will not ask for the money." So she ate them; but while she was eating, her tears were trickling down her cheeks and she was crying, "Poor Papa, he will die without eating his apples . . . what a wretch I am."

CUSTOMS RELATED TO RELIGION

Before narrating these customs I would like to tell how they originated, how they developed, and their condition in our own days.

In the eleventh century a mysterious man called Al-Hasan Bin As-Sabbah founded a mysterious party known in history as The Assassins. The word "assassins" in the English dictionaries has an inaccurate and prejudiced definition; for these Moslem fanatics murdered

not only Christians, but also many of the most prominent of the Moslem leaders. These assassins led a mysterious life dominated by the spirit of mysticism. When the Turks founded their Islamic empire, they encouraged mysticism, especially in the Arab country. They closed schools, oppressed learned people and deliberately neglected education. The mystics filled the country. With the passage of time and the growth of ignorance and illiteracy of the people, the mystics became quacks who dazzled the eyes of the ignorant people with mysterious deeds which the people called divine miracles and these quacks, holy men on whom the grace of God had fallen.

During the last half of the nineteenth century the Arabs felt the tyranny and the dictatorship of the Sultans, and the germ of rebellion began to move in their hearts. Moreover, the light of knowledge which came with Napoleon to the east, began to find its way through the thick darkness which covered the Arab countries for centuries. In our own days only few traces of that darkness still exist and those only in isolated places and among the Beduins. Some of these traces are found in the following practices that were once believed to be part of religion and which are now attacked and ridiculed everywhere. These are given by very old people.

1.

Many old men have told me that once a mystic gathered his "disciples" in a circle. They sang hymns and turned left and right while singing, and their movement quickened while they went on singing. In the height of their enthusiasm the mystic took a sword and pierced the body of one of his disciples. The blood rushed out; then the mystic took out his sword, and with his tongue he touched the wound, and immediately the blood ceased and the wound disappeared as if nothing had happened.

2.

Many stories are told about holy men (mystics) who went to places hundreds of miles away and returned in the same day. This was in a time when means of travel were only camels, or donkeys, or horses.

3.

Other stories are told about mystics who used to catch snakes without being harmed by their poison; they also cured those who were

bitten by snakes by wetting the place of the bite with the water of their mouths. The writer of these lines, has often seen a mystic catch snakes and cure others in this way. But the cases mentioned in numbers 1 and 2 I have never seen.

**TALES THAT HAVE THEIR SOURCES IN
THE ARABIAN NIGHTS**

These are rather long, and in many cases quite different from their published originals. Moreover, one may hear the same tale in Egypt, in Palestine, in Syria, in Iraq, or in Kuwait or even Morocco; but one always finds a little difference in the details, according to the differences in the details of life in each country. It is quite interesting to note that tales which were once folk tales became literary pieces and then went back to their original function as entertainment for the people. I have space for only one of these here.

1.

ZULEIKHA

A mother was in labor. She had seven sons. These sons wanted her to have a daughter and warned her that if she gave birth to a son they would leave her forever. They agreed that if she gave birth to a son she would hang a sword at the gate, but that if she gave birth to a daughter she would hang a plate.

The seven brothers went hunting. The mother gave birth to a daughter and she ordered the midwife to hang a plate at the gate. But the midwife was jealous of the mother and hung a sword instead.

In the evening the brothers came home; but when they saw a sword hung at the gate, they deserted the village and disappeared "forever."

The girl was called Zuleikha. She grew up a beautiful and charming girl. But she felt the need for brothers to protect her and to make her proud of them. Her mother tried to comfort her and always told her that it was the will of God that she must have no brother. "Well, if it is the will of God, why should I complain then?" Zuleikha told herself.

One day the girl went with her friends to the forest to gather wood for fuel. There she quarrelled with another girl who taunted her for having no brothers. Some girls sympathized with Zuleikha and told her that she really had seven brothers; and when she asked, "But where

are they? Why do not they come to our village?" Her antagonist taunted her for being the cause of their disappearance.

"They did not want to have a sister; and when you were born," the girl said, "they did not want to see you grow up and disgrace them with your follies, so they deserted the village."

Zuleikha went home weeping. She brought no wood this time. All her mother's comfort did not pacify the girl's sorrow.

On the next day Zuleikha took a round loaf and climbed up a hill beside the village. She wept and cried; then she begged the loaf to lead her to her brothers. The loaf rolled and rolled; she followed and followed until after half a day running she came to a thick and strange forest. The loaf rolled over, and she followed until she came to a cave in the heart of the forest. In the cave she found seven beds, swords and arrows, pots and plates, and food. She cleaned the cave, washed the the pots and plates, cooked food, and made everything in the cave bright and put it in order. The sun went down in the west; the girl heard sounds and voices of men approaching and she hid in a dim corner. Seven men entered; they stopped at the door amazed and wondering. The eldest broke the silence, "What?" he said. "Has our house been charmed?"

"How beautiful the beds look!" said another.

"Look, how clean the plates seem!" cried the youngest with joy.

"Mmm! How delicious the food is!" cried another.

They all wondered with ecstasy: "Who did this?"

The eldest silenced them at last, and after rolling his eyes everywhere in the house, he cried, "Whoever you may be, a human being or a fairy, an angel or a devil, appear, appear, and you will have peace, friendship and thanks."

Silence filled the place. But at last Zuleikha appeared, walked slowly towards them, her eyes studying their faces; and suddenly she rushed into the arms of the eldest and cried, "My brothers; my brothers."

At last, and after her tears ceased, she told them her story. They knew that she was their real sister, and they were as happy as any human beings could be.

* * * * *

They lived happily. The brothers went everyday to the forest and brought deer, rabbits, and birds. She stayed at the cave, and took care of them all.

* * * * *

One day she found no matches. She wanted to light a fire on which to cook. So she went out to seek fire. Far away in the forest she suddenly saw a great fire. It was a rainy day. The sun was screened by thick clouds; the wind was stormy; and the big trees made a terrible voice, as if they were roaring lions. Zuleikha went on towards the fire. A shower of rain wet her clothes, then the falling snow blinded her; but she went on and on towards the fire. As she drew near it, she found that the earth was planted with nails and sharp pins which pricked her feet and wounded them. Yet she went on. At last she arrived at the fire, and there she found a huge old man, with a very long and dirty beard; his teeth were very long and sharp; his nails were long and cutting. His eyes were red like fire. She recognized him as a "ghoul" and rushed at him, kissed his hand and said, "Peace be with you, our father." He laughed a terrifying laugh and said, "Had you not saluted me in such a way, I would have eaten you. What do you want?"

"Fire," she replied.

He gave her fire; but before she left, he caught her arms, kissed her and hurt her in more than one place with his teeth and nails. At last she got back home, and cooked the food and cleaned the house. When her brothers came back in the evening, they saw tears in her eyes, wounds on her face and feet, and they read deep grief in her features. When they learned the reason, they were fired with anger and with the desire for revenge. They took their swords and left the house. A little later they came back with the head of the ghoul and threw it in her lap.

* * * * *

They were happy again. But the ghoul had three sisters who were witches. When these witches found their brother killed, they wandered throughout the country to seek the murderers and effect revenge.

One of these witches discovered the murderers. She made charmed shoes and came to the cave as a trader. Zuleikha bought seven pairs of shoes for her seven brothers. When her brothers came back, she happily offered them the shoes. In their happiness the brothers vowed that they would sleep with the shoes on their feet.

But in the morning Zuleikha found all her brothers turned into bears. She wept and called them by their names. They could not speak although they understood everything. They only kissed her hands; and when she asked them any question, they only nodded.

Zuleikha gathered her brothers' swords and tools and led them out of the forest. They traveled through cities and villages, until at last they settled in a big city. Her fascinating beauty, and her majestic behaviour adorned with noble grief, earned her the prince of the city as a husband.

* * * * *

The witches, however, did not leave her to live in peace. So when she gave birth to three beautiful sons, the witches substituted three small dogs for them and stole the children from the cradle. So it was believed that the princess Zuleikha had given birth to dogs. The prince did not mind for the first two times; but when she gave birth to a dog for the third time, he determined to suppress his love and desert the bewitched Zuleikha. So she was imprisoned in a cell.

Days passed by, and Zuleikha became used to her cell, and spent her days in praying and begging God to help her. One day, the prince determined to go on a pilgrimage to Mecca. He passed by his deserted wife and asked if she would like him to bring her anything from Mecca. She answered that she would like to have "The Case of Patience."

Months passed by, and the prince came back with "The Case of Patience." When Zuleikha took the case which was believed to have magic power, she entreated it to redress the wrongs she had suffered, and to punish those who caused her to suffer. The Case flew towards the witches who reared the three sons of Zuleikha, and killed them. As soon as the witches died, the seven bears turned back into men, the sons were restored to their mother, and the prince reconciled himself to his wife.

JOKES ABOUT HOMS

The people of Homs in Syria are known for their humour and ridiculous simplicity. There is a kind of rivalry between them and the people of Hama, a city nearby, and they make jokes and tales about each other. The following are some of these jests.

1. Once a citizen of Homs and another of Hama bought two fans. They were friends. That from Hama visited his friend in Homs. It was hot, and so the Homsian brought the fan for his friend to cool himself with. The friend wondered that the fan was still new. The Homsian ex-

plained the matter by telling his friend that instead of waving the fan, he always fixed the fan before his face and waved his face!

2. Once a citizen of Hama and a Homsian were spending their weekend on the bank of Al-Aasi. The river flowed towards the citizen of Hama. When he filled a pail of water from the river, the Homsian shouted at him, "Why do you take water from OUR river, you rogue?" The other was wise, and so they agreed to divide the river between them.

At noon it was hot. They both slept. A little later the citizen of Hama awoke to see the Homsian steal water from his part of the river, and pour it into his own part, that is, the Homsian's; yet the water flowed towards the part of the citizen of Hama. The man from Hama did not shout. He only looked and laughed.

3. Once a woman from Homs was cleaning the head of a sheep in the river. The head slipped into the water, and in order to bring it back she gathered a bunch of grass, stood at the bank of the river and beckoned to the head saying: "Come on, come on and eat."

4. Once a Homsian heard a shot in the yard of his house. It was night and he was so afraid that he did not dare to leave his bed. In the early morning he went down to the yard. He found his shirt, which was hung on the rope, pierced by the shot. He shook with fear; then he knelt and prayed. His wife followed him to the yard and when she looked astonished by his movements he caught her hand and pulled her saying, "Come and pray and thank God; for if I had been putting on this shirt the shot would have killed me."

5. Once a Homsian quarrelled with a citizen of Hama. The Homsian shouted at his antagonist, "Shut up. I say shut up or. . ." He shouted so much that his antagonist cried at him ironically, "And if I do not shut up, what will you do, you fool?"

The Homsian quickly answered, "Then I'll shut up!"

6. About half a century ago, the Turkish ruler of Syria was called "Pasha." It was proclaimed that the Pasha would visit Homs on a certain day. On that day from early in the morning the people of Homs crowded into the public square to see what the Pasha looked like. The Pasha arrived at last and when they saw him, they looked disappointed and said, "Is this a Pasha? What a pity! He is only an old man."

Benghazi, Libya

TWO YARROW BALLADS FROM THE OZARKS

By
MARY CELESTIA PARLER

American versions of the Yarrow ballads are rare in folksong collections. Coffin¹ lists three texts of "The Braes of Yarrow" (Child 214): a fragment from Maine², a folk version of Hamilton's poem³, and "The Dewy Dens of Yarrow" from New York State⁴; and two of "Rare Willie Drowned in Yarrow" (Child 215): one from Ohio,⁵ and a fragment from Maine.⁶

Recently two excellent Yarrow ballads have been recovered in the Ozarks. In August of 1957, Max Hunter of Springfield, Missouri learned "The Dewy Dens of Yarrow" from an elderly man, Mr. Herbert Philbrick, near Crocker, Missouri. The words of this ballad are quite close to those of the New York version, with the addition of a fine last stanza unparalleled in Child.

THE DEWY DENS OF YARROW

There were five sons and two were twins,
There were five sons of Yarrow;
They all did fight for their own true love
On the dewy dens of Yarrow.

O Mother dear, I had a dream,
A dream of grief and sorrow;
I dreamed I was gathering heather blooms
In the dewy dens of Yarrow.

¹Tristram P. Coffin, *The British Traditional Ballad in North America* (Philadelphia, 1950), pp. 129-132.

²Phillipe Barry (with Fannie H. Ekstrom and Mary W. Smyth), *British Ballads from Maine* (New Haven, 1929), p. 137.

³John H. Cox, *Folk Songs of the South* (Cambridge, Mass., 1925), p. 137. "Cox . . . points out that his West Virginia text . . . is from the William Hamilton poem that Ramsey printed on p. 242 of the *Tea-Table Miscellany*, 1733." Coffin, p. 130.

⁴Elie Seigmeister, *Songs of Early America* (New York, 1944), p. 40.

⁵Mary O. Eddy, *Ballads and Songs from Ohio* (New York, 1939), p. 69.

⁶Barry, *op. cit.*, —. 292.

THE DEWY DENS OF YARROW

1. There were five sons and two were twins,
 There were five sons of Yar - row;
 They all did fight for their own true
 love On the dew - y dens of Yar - row.

2. O Mo - ther dear,
 had a dream, A dream of grief and
 sor - row; I dreamed I was
 ga - ther - ing hea - ther blooms on the
 dew - y dens of Yar - row.

O Daughter dear, I read your dream,
 Your dream of grief and sorrow;
 Your love, your love is lying slain
 In the dewy dens of Yarrow.

She sought him up, she sought him down,
 She sought him all through Yarrow;
 And then she found her own true love
 On the banks in the dens of Yarrow.

She washed his face, she combed his hair,
 She combed it neat and narrow;
 And then she washed that bloody, bloody wound
 That he got in the Yarrow.

Her hair it was three-quarters long,
The color it was yellow;
She wound it round his waist so small,
And took him home from Yarrow.

O Mother dear, go make my bed,
Go make it neat and narrow;
My love, my love he died for me,
I'll die for him tomorrow.

O Daughter dear, don't be so grieved,
So grieved with grief and sorrow;
I'll wed you to a better one
Than you lost in the Yarrow.

She dressed herself in clean white clothes,
And away to the waters of Yarrow;
And there she laid her own self down,
And died on the banks of Yarrow.

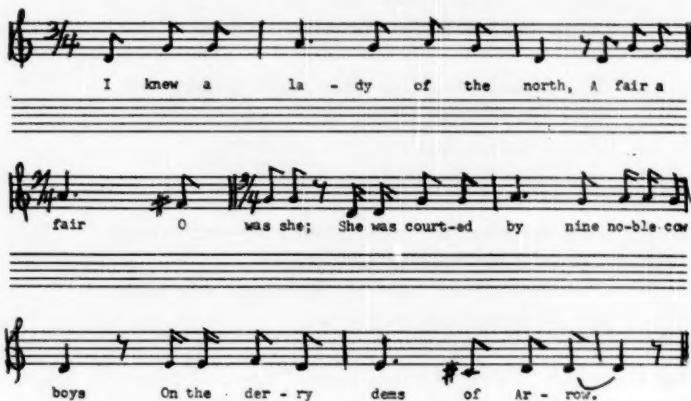
And the wine that runs through the waters deep
Comes from the sons of Yarrow;
For they all did fight for their own true love
In the dewy dens of Yarrow.

On December 1, 1958, Merlyn Bryan Page and James R. Hayes, students in the Arkansas Folklore class at the University of Arkansas, recorded "The Derry Dems of Arrow" from the singing of Mrs. Lola Stanley, who lives on a farm ten miles east of Fayetteville. She said that she learned the song when she was a child, at Stanford, Texas, in 1923. Her widowed mother had taken her and her brothers and sisters to Texas that year for the cotton harvest. She and "a bunch of girls that picked cotton together" sang as they picked, and learned songs from each other. She does not remember the name of the girl who taught her "The Derry Dems of Arrow" or where she came from.

The stamp of Texas is upon it, for "nine noble men" have become "nine noble cowboys," and Yarrow has become Arrow. That it is a singularly full and accurate version of the J-K-L group of texts in Child can best be shown by comparing Mrs. Stanley's ballad with Child 214 L.

Very little of the action in the L-version is omitted from the Arkansas ballad: the father's command that the servant lad should fight the nine suitors, the flinging of the slain man into the whirlpool, the pulling of him out by his five-quarters-long hair, the wide and narrow beds, and her screeching and crying. Only the first of these is characteristic of "The Braes of Yarrow;" the others may be borrowings from "Rare Willie Drowned in Yarrow." Two incidents in "The Derry Dems of Arrow" are not paralleled in Child 214 or 215: the lady lays aside her many jewels, and she lays her slain lover in his grave.

THE DERRY DEMS OF ARROW



THE DERRY DEMS OF ARROW

I knew a lady of the north,
 A fair, a fair O was she;
 She was courted by nine noble cowboys
 On the derry dems of Arrow.

Her father hired a noble cowboy;
 She loved him, she did dearly;
 She dressed him up and sent him away
 To the derry dems of Arrow.

As he rode over those high, high hills,
Those high, high hills and valleys,
Those nine noble men were waiting his coming
On the derry dems of Arrow.

There's nine of you and one of me,
No taller, slenderer bravery;
I'll fight you all, yes, one by one,
On the derry dems of Arrow.

It's three he slew, and three they flew,
And two he left them wounded;
Her brother Jim slipped up behind,
And pierced his heart on Arrow.

Go home, go home, you false-hearted lad,
And tell your sister Saro,
Her sweetheart John got killed last night
On the derry dems of Arrow.

She went to bed, it was early that night,
And rose before the morrow;
O Father dear, I had a dream last night;
I'm afraid it will bring to me sorrow.

O Daughter dear, I will read your dream,
I will read it all for sorrow;
Your sweetheart John got killed last night
On the derry dems of Arrow.

She run her hands all through her hair,
Her jewels being many;
She pulled them off and laid them down,
And started away for Arrow.

She rode over those high, high hills,
Those high, high hills and valleys,
Until she came to her sweetheart John,
Got killed last night on Arrow.

She washed his face and combed his hair,
And brushed away her weeping tears;
And laid him, it's all in his grave
On the derry dems of Arrow.

O Daughter dear, dry up those tears,
And weep no more for sorrow;
I'll lead you to a better lad
Than the one you lost on Arrow.

O Father dear, seven sons have you,
You may wed them all tomorrow;
But the very old bloom that sprung in June
Is the one I lost on Arrow.

University of Arkansas

BOOK REVIEWS

Motif-Index of Folk Literature, Vol. 5, L-Z. By STITH THOMPSON. Bloomington, Indiana: Indiana University Press, 1957. 567 pages. Cloth. About \$14.00. *Vol. 6. Index*, 1958. 892 pages. Cloth. About \$15.00.

Twenty years ago Stith Thompson published his *Motif-Index of Folk-Literature* in six volumes. This *Index* appeared as Indiana University Studies, Nos. 96-97, 100, 105-106, 108-110, and 111-112, and as Folklore Fellows Communications, Nos. 106, 109, 116, and 117.

During these twenty years the *Motif-Index* served as the basis of many motif-indexes (for nearly every index prepared has followed the system of Thompson's work) and has enabled those who study themes and motifs to trace them into many literatures and many folklores. Not even the fact that the original *Motif-Index* left many areas of folk literature unexplored and unclassified prevented scholars from making use of it. It was a valuable tool and it was perfected and developed as the years passed. Every new motif-index completed in accordance with Thompson's—and there were many—widened the scope of the original *Index*. For the past twenty years, then, Thompson and his collaborators have been assembling and putting together the makings of a new and enlarged motif-index. Entire new areas have been classified, new motif numbers have been assigned, and a number of improvements in form and presentation have been made. When one stops to take note of the fact that the original 20,000 motifs have been more than doubled, he sees that Thompson has all but accomplished the goal he set up two decades ago, namely, to classify the traditional narrative (folkloristic and literary) of the entire world. Certain areas remain to be classified, it is true, but these areas will in time enter the Thompson system, if one may judge by what has happened in the past. As lost or unknown languages are deciphered and their literature edited, motif-indexes of such literatures will come into being and will serve to enlarge the present *Motif-Index*. Already a great deal has been done toward editing the Tokarian documents, Minoan tales may someday be read and classified, and unclassified areas of purely folk (oral and popular) tales will inevitably come to the attention of the makers of motif-indexes.

This reviewer in treating Vol. 1, A-C (*SFQ*, September, 1956, pages 192-194) listed the additions to the several categories of traditional

narrative that had been enlarged—FOLKTALES, AND MYTHS, MEDIEVAL ROMANCE, EXEMPLA AND SAINTS' LEGENDS, JESTBOOKS AND NOVELLE, FABLIAUX, FABLE, and PERIODICALS EXCERPTED—and these categories, of course, were for the entire six volumes.

Vol. 5, like the earlier volumes of the *New and Enlarged Motif-Index*, all but doubles the content of its counterpart in the original *Index*. Vol. 5 in its entirety contains 486 pages in the original *Index* and 567 in the current edition, and on each page of the present Vol. 5 appear a good many more motifs.

Nearly any division in the *New and Enlarged Motif-Index* will illustrate the extent of addition. Section L10 (Victorious youngest son), for example, has added the classifications of Cross (Irish myth), Boberg (Icelandic), Keller (Spanish *Exempla*), Neuman (Jewish), Thompson-Balys (India), Graham (Chinese), Beckwith (Hawaii), Henry (Ancient Tahiti), Stimson (Tuamotu) Métraux (Easter Island), Dayton and Newman (California), and Heepe (Africa).

Section V. Religion contains a great many newly classified motifs, especially in the areas of tales concerning the Holy Virgin, the Saints, and Religious Founders. In fact every section has added to its content new and interesting classifications.

The reviewing of the *Index* of the *Motif-Index*, Vol. 6, can best be handled, perhaps, by the following comments. The present volume contains 892 pages, while the original volume had 647. The new volume has been improved by presenting each item in heavy, dark print, which catches the eye and facilitates the locating of such items. Furthermore a good many new alphabetized items have been added and many of these are more specific and detailed, and therefore more convenient and readily understood.

With the completion of Stith Thompson's *New and Enlarged Motif-Index of Folk Literature* scholars have the most up-to-date system of classification in existence. Its appearance, in the opinion of this reviewer, will quickly lead to the production of new motif-indexes in specific fields and in new areas of investigation.

JOHN E. KELLER

University of North Carolina

The Frank C. Brown Collection of North Carolina Folklore. General Editors, NEWMAN IVEY WHITE and PAULL F. BAUM. Volume IV: *The Music of the Ballads*. Edited by JAN PHILIP SCHINHAN. Durham, N. C.: Duke University Press, 1957. xliv, 420 pp. \$7.50.

When the ballads and songs of the Brown Collection were published in 1952, it was expected that Professor Schinhan's volume containing the music for these texts would shortly follow. Many technical difficulties arising from inexpert transference of wax cylinder recordings to discs during World War II have delayed the completion of Schinhan's work, but not without some compensating gains. His careful study has brought to light a number of additional textual variants, as well as some wholly new texts not available to Professors Belden and Hudson; the projected musical volume has grown to two, of which that under review contains music for the texts of Volume II (*Ballads*). Music to accompany Volume III (*Songs*) will appear in due course as Volume V of the series.

To give some idea of the comparative richness of the North Carolina material, we may use the Child ballad category as a rough index. Of the 49 Child ballads represented in Volume II, Schinhan has music for 37, with a total of 182 tunes; Davis' *Traditional Ballads of Virginia* contains 148 airs for 44 of the 51; Sharp-Karpeles' *English Folk-Songs from the Southern Appalachians* (1932 ed.) prints 368 tunes for 45 Child ballads. If methods of collecting account for some of the differences here, the most significant point is that Sharp invariably began with a ballad tune noted down on the spot while Miss Karpeles took the text, whereas the North Carolina and Virginia collections were gathered by many persons, some of whom made no attempt to record tunes. Under the circumstances the North Carolina showing is excellent, and since most of the music has been transcribed from phonographic recordings, we may assume greater faithfulness than is possible with field dictation (except when notated by such a skilled hand as Sharp's).

The 517 tunes in this volume, classified according to the Belden-Hudson rubrics in II, include 392 for "The Older Ballads—Mostly British," 71 for "Native American Ballads," and 25 for "North Carolina Ballads." A final section contains 29 tunes for 26 "Additional Ballads" not represented in II, most of them with fragmentary texts.

Of far greater importance than the abundance of tune variants is the skill with which Professor Schinhan has done his arduous work.

He deserves highest praise for careful notation of music, for a meticulous study of texts which has led to occasional additions and corrections, and for a valiant effort to integrate his work with that of the textual editors. On this latter point one can still regret that texts and tunes are separated, more especially when such puzzlers appear as the following: the tune of "Barbara Allan" B was sung by Frank Proffitt in 1939; the corresponding text in II is from a collection made by John B. Blaylock from singers unnamed, 1927-32. Discrepancies in date and place make it clear that Proffitt did not contribute to the Blaylock collection. How, then, are tune and text of B related? Although Schinhan does not tell us, it seems likely that Proffitt sang a B text and Schinhan labeled the tune accordingly. But did Blaylock collect no tune? We are not told. The folklorist will understand that complex relationships can arise in any orderly reproduction of materials collected by many people over many years; he asks only that possibilities of confusion be anticipated and clarified. Paging simultaneously through II and IV one encounters many such obscure relationships which call for more precise editorial annotation.

One of Schinhan's chief services in this volume has been to compile the data necessary for musical analysis of the tunes. It is all too evident that most 20th-century folksong editors have been content to print tunes with little comment beyond an identification of mode or scale. When occasionally a collector and editor such as Béla Bartók was also a musicologist, the supporting analytical apparatus could be formidable, as witness the Bartók-Lord *Serbo-Croatian Folk Songs*. Tune analysis has, however, been characteristically a European phenomenon, and although George Pullen Jackson and Sharp-Karpeles have dealt extensively with modes, Schinhan's study of the North Carolina materials is more elaborate than any previously made of American balladry.¹ Just as the textual scholar has studied verbal motifs, symbolism, stanza patterns, refrain formulas—all the stuff that both individualizes and characterizes—so the musicologist can examine scales and modes, tonal range, characteristics of the melodic line, meter, and structure. A series of tables in Appendix A sets out Schinhan's findings under each of these heads, and his introduction discusses the principles underlying musical analysis, with brief but tantalizing hints at the significance of the tabulated data.

¹The writings of Samuel P. Bayard and Bertrand H. Bronson, though not regionally oriented, reflect their keen interest in virtually every musical aspect which Schinhan studies.

The most extensive introductory section concerns scales, and with reason; but the treatment of necessary terminology will dismay the intelligent musical layman. One can regret that Schinhan becomes more concerned to correct the mistakes of others than to provide us with a clear, definitive, illustrative account of scales and modes. In particular, his valuable but confusing paragraphs on pentatonic scales will leave most readers preferring the graphic treatment of Sharp-Karpeles. Other aspects of his analysis, however, are generally gratifying. For instance, he identifies the "tonal center" (i.e. the fundamental tone) of each tune, an important consideration in naming the precise scale employed. He records the tonal range of each tune—most often an octave—and notes the relative "weight" accorded each scale tone (a numerical value representing the total occurrences of a tone in a melody, counted in sixteenth notes). He tabulates a mass of data concerning the melodic line: the initial tone (most frequently the fifth degree of the scale); the final tone (the fundamental, except for some 11% circular tunes); the nature of initial and final progressions, whether ascending or descending, and by what intervals. In view of the amount of recent study devoted to internal cadences, it is surprising that he compiles no data on them, although his structural analyses imply an interest in the problem.

It is outside the scope of Schinhan's work to develop all the implications of the analytical data he has assembled. Indeed, broad generalizations cannot be contemplated until the tunes of other regional collections have been similarly analyzed. One can think of less useful master's theses than a series using Schinhan's methods to prepare the way for some future synthesis. But whether or not this necessary spadework is done for existing collections, it seems sure that Schinhan has set a standard by which subsequent folksong editors will be judged.

Lest it should appear that this volume is forbiddingly weighed down with technical apparatus, I hasten to add that the matters I have discussed are confined largely to introduction and appendix. The body of the book offers no difficulties to those who wish to use it in conjunction with the Belden-Hudson texts of II. But it is doubly profitable to have the collection of tunes and the analytical study within one pair of covers, and we can congratulate Professor Schinhan on a difficult job well done.

CLAUDE M. SIMPSON, JR.

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The Oral Tales of India. By STITH THOMPSON and JONAS BALYS. Bloomington, Indiana: Indiana University Press, 1958. Indiana University Publications: Folklore Series, No. 10. xxvi, 448 pp. \$5.00.

I am bold enough to estimate that the average folklorist never uses a Thompson-type motif index except to make another index or to fit a tale he is publishing into a pattern the editor demands. Yet, motif-indices in themselves are but keys. If they are never used in locks or if there are no locks to use them in, what on earth is their value?

As Stith Thompson and what has become "the Indiana School" devote their energies to the classification of motifs and tales in one area after another, it becomes vital that other folklorists begin to utilize these brilliant systemizations to unlock the secrets of oral tradition and culture pattern. At no time is all this made more graphic than upon the publication of a motif-index to the oral tales of India. For over a century, India has played a controversial, central role in folktale scholarship. On insufficient evidence, its importance has been exaggerated and underestimated and misinterpreted. As Thompson states in his "Preface,"

Much of the investigation on both sides of this controversy has been based on an inadequate knowledge of the oral tales of India. These have often been published in books or journals difficult of access and they have such great variety as to discourage easy generalization.

It is in recognition of the need of bringing this vast amount of oral narrative material conveniently together that the present index has been prepared.

The way is now opening for some scholar to re-evaluate the relationship of India to the folktale and folktale studies.

He will have one of two keys he needs. *The Oral Tales of India* includes a detailed regional bibliography, as well as the motif-index. It is to be followed by a tale-type index. Between them, these two books will be the fruits of over twenty years of research, and they will enable the student to see that the 19th Century scholars glimpsed only a small and misleading portion of the Indian picture. On the basis of them, someone can do a thesis, a monograph, or a book that will demonstrate once and for all what India has meant to the oral traditions of Europe, Africa, and the East.

Thompson has devoted much of his magnificent career to making

such studies possible. If we don't make use of the keys his vast training, patience, and contagious enthusiasm have given us, he might well have occupied himself with a simpler sort of "categories."

TRISTRAM P. COFFIN

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The Tlinglit Indians. By AUREL KRAUSE. Translated by ERNA GUNTHER. Seattle: University of Washington Press, 1956. Preface, iv, 310 pp., \$4.50.

This book is a reminder of the vast wealth of material inaccessible to folklorists by reason of scarce, out-of-print texts, and difficulties of language. Although first printed in 1885 in German, few copies of Krause's book, still a model of method, seem to have reached this country. The translator has rendered a further service to scholars by bringing the notes and bibliography up to date.

Present-day folklorists, far too willing to accept and use texts presented in a cultural vacuum, will for once find tales and myths within the framework of a complete analysis of the situation that produced them. Krause supplied nine chapters dealing with the geography, history, daily living, housing, trades, arts, crafts, and customs of the Tlinglit. Two chapters of their myths and Shamanisms are followed by an analysis of their language, and of the evidences of acculturation. Thus the folklorist, knowing the basic types and motifs of the texts, may study accurately the local variations.

The myths center around Raven, and while providing an ethical norm for the Tlinglit, are variants of widely known culture-hero types popular among Northwest Coast Indians. Myths of tribal origin, earth and sky features, fire, and animal and bird structures mingle with trickster tales. A number of transformation tales are of well known type forms. It is interesting to follow such a tale as that of Jehuchklane's recovery of his wife from the whales (p. 188-190). It contains virtually all the subject matter of the myths, in one text well developed and localized. The materials on ghosts and witches is mingled with that on the Shamans, because many of the tales and songs of these men concern the supernatural. The witch hunt is graphically described (p. 202-204).

Swanton's *Myths and Texts of the Tlinglit* (B.A.E. Bulletin 39) provides materials for comparison and extension of this valuable collection. Folklorists can here learn a great deal about the proper presentation of texts in their complete cultural setting.

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Fabula. Ed. by KURT RANKE. Berlin W 35 (Genthiner Str. 13), Germany: Verlag Walter de Gruyter & Co., 1957. Vol. I, nos ½. DM 36 per year.

With a double issue, Professor Doctor Kurt Ranke has launched *Fabula*, a journal dedicated solely to all aspects of folktale research and bidding fair to be among the most important of the international folklore publications. With three issues scheduled annually, *Fabula* will publish articles in German, English, or French. In addition—and very excitingly—*Fabula* will sponsor two supplementary series: one of collected tales and the other of folktale research. The issue at hand announces that the latter series will commence with Dr. Warren E. Roberts' monumental dissertation on Mt. 480, the story of, usually, the two girls who are justly rewarded for respective kindness and unkindness.

Certainly this, the initial issue, augurs well. Aside from its reviews (which incidentally could be more widely representative), announcements, and introduction, it contains thirteen articles within 159 pages. Seven of the articles (including the three longest) are in English, the others in German. The thirteen article authors compose an excellent cross-section of international folktale research: their present bases of operation include the U.S. (5), Germany (3), Ireland, Austria, Yugoslavia, Holland, and Hungary. In the other departments of the journal, in addition to the above countries, Norway and France are also represented.

It would be unfair in a review of this sort to single out from all the articles any one for praise. They are, in general, excellent. They represent many types of folktale research and range far and wide both geographically and chronologically. Legends, single motifs, new discoveries, historic-geographic analysis, texts, literary and popular uses of folk material, narrative art—all supply subject for the articles, some of which are definitive while others are tentative or suggestive.

Fabula is a handsome journal and belongs in the library of every folklorist.

W. H. JANSEN

Studia fennica. Revue de linguistique et d'ethnologie finnoises, VII (1957). Helsinki: Suomalaisen kirjallisuuden seura. Pp. 15, 36, 13, 30, 36, 24, 61, 41 (the sections are separately paginated).

Thus, the most recent volume of a journal that should have been noticed long ago, is perhaps the first of the set to read, for it contains six articles on the Finnish Literary Society and the study of the Finno-Ugric languages in Finland. It amounts to an introduction to a large and admirably cultivated field of study. The Finnish Literary Society (Suomalaisen kirjallisuuden seura) should perhaps be identified here as the society responsible for the publication of the *Kalevala* and for the subsequent collecting of materials for the study of this epic. For a long time it was the center of Finnish literary culture and still retains that position, while delegating many of its former activities to sister and daughter societies. Its chief activities have been the collecting of new texts of the songs utilized by Elias Lönnrot in the *Kalevala* and their publication (now happily complete in 33 large volumes), of materials for a Finnish dictionary, and incidentally of various dialects, as well as materials for the study of related languages, of folklore materials of all kinds, and finally the publication of scholarly books and books for the general public. The society has been managed with amazing skill for more than a century. It is gilding the lily to praise what it has accomplished in the face of obstacles that seemed insuperable. The earlier volumes of the *Studia* contain many articles of general interest: linguistic studies of value to those concerned with linguistic investigations of a general nature, Elsa Enäjärvi-Haavio's article on children's games, Martti Haavio's studies in tales, and investigations dealing with lace, hunting, folksong, and tabu. "Wer vieles bringt wird jedem etwas bringen." The annual bibliography of linguistic and folkloristic studies published in Finland makes the *Studia* essential for reference use. An attractive format and an abundance of illustrations make the journal a pleasure to read. One cannot commend it too warmly.

ARCHER TAYLOR

University of California, Berkeley

La Danse populaire dans le Pays de Vaud sous le Régime bernois.

By JACQUES BURDET. Publications de la Société suisse des traditions populaires, 39. Bâle: G. Krebs, 1958. Pp. 207, 15 ills. Swiss fcs. 14. 50.

This very attractive and informative book differs somewhat from other recent works on the dance in a particular region, notably those by Carlos Vega. It concerns itself less with the kinds of dances and more with the circumstances of dancing. This abundantly documented history of dancing in "le pays de Vaud" begins with an account of the regulations promulgated from Bern that were significant, with various modifications, from 1536 to 1787 (pp. 15-28). Burdet then describes the times and places when and where the Vaudois danced (pp. 29-80), the forms of the dances (pp. 81-92), the individuals who danced and their appearances in courts of law (pp. 93-107), the musicians (pp. 108-132), and the musical instruments (pp. 133-154). There are, in conclusion, lists of the musicians whose names are known (pp. 157-166), reprintings of the regulations and rules (pp. 167-199), and indexes of subjects, illustrations, and a table of contents (pp. 200-207). One who is less fortunately situated than a Swiss local historian cannot venture to criticize the information assembled here, but can glean much for his own studies. This excellent book contains much information of general usefulness.

ARCHER TAYLOR

University of California, Berkeley

Danmarks Byremser. By AUGUST F. SCHMIDT. Danmarks Folkeminder, 67. Copenhagen: Einar Munksgaard Forlag, 1957. Pp. 232.

Almost three hundred years ago John Ray included in *A Collection of English Proverbs* (London, 1670), pp. 219-258 a gathering of proverbial sayings relating to places and, less frequently, persons chosen from Thomas Fuller, *Worthies of England*. Although attention was thus early directed to this curious category of proverbs, few have subsequently concerned themselves with it. Some but not all of Ray's texts found their way into later standard collections of English proverbs. Some but only a very few have been discussed at one time or another in *Notes and Queries*. What little has been said about them concerns the historical questions that such sayings raise. The number of such English texts does not appear to be very large. In this book

August F. Schmidt shows how they can be studied in both historical and stylistic aspects. No one will expect texts to have been borrowed in either direction across the North Sea, but it remains to be discovered whether Danish and English proverbs of this sort have similar patterns and themes. In any case, Schmidt has here given us an excellent model for the study of a neglected proverbial variety.

ARCHER TAYLOR

University of California, Berkeley

Negro Tales from Pine Bluff, Arkansas, and Calvin, Michigan. Collected by RICHARD M. DORSON. Bloomington: Indiana University Press, 1958. Indiana University Publications. Folklore Series, no. xii. 292 pp.

Giving further evidence of his interest in American Negro folklore, Mr. Dorson has published a collection of almost 200 more Negro tales. Although all the tales included are products of the narrative lore of the southern Negro, the collector used two distinct methods to procure his materials. One method consisted of a visit to a Negro community in southeastern Arkansas where he recorded tales from numerous storytellers of the area. The other tales found in the present volume were supplied by a single informant, who had moved to Michigan, from the Mississippi Delta region.

The subject matter of Mr. Dorson's work is more diversified than previous collections of similar nature. The topics of the tales include animals and birds, the plantation owner-slave relationship (later boss-worker relationship), supernatural beliefs, social sufferings and protests, the Scriptures, and beliefs in hoodoos, cures and signs. Among the familiar animal and bird stories, it is interesting to note that Professor Dorson finds the generally well known "Tar Baby" far less popular today than "Stealing the Butter." These animal and bird stories have always been common in Negro narrative lore but Dorson believes the collectors have too often concentrated their interests on this single type. He has discovered a large number of tales dealing with the employer-employee relationship where the hired man attempts to shirk his work and fool the "boss" as did slaves before the Civil War. Fearing that collectors too often avoid the tale of social protest, our collector includes thirty-two separate tales in this category—the largest single group. It is doubtful that these stories have become more

popular than any other but the volume may well indicate the growing popularity of the type.

This book of tales is divided into two parts. Part I includes those tales which Mr. Dorson collected during an eight day field trip to Pine Bluff, Arkansas and Part II is made up of the tales given to him by James Suggs of Calvin, Michigan. In each part the tales are numbered consecutively with variants bearing, in addition to the number, the letters a, b, c, etc. Two indices are appended to each part. The first, as "Index of Motifs," is keyed primarily to Stith Thompson's index while the second is an "Index of Tale Types" according to the Aarne-Thompson index.

The collection will be valuable to students of American folklore, for, in general, the tales have been carefully selected and studied. It should be pointed out that Professor Dorson, with this publication has made it possible for students of folklore to consider the full repertoire of the gifted Negro storyteller, James Suggs, having previously published sixty of Suggs' tales in *Negro Folktales in Michigan* (Harvard University Press, 1956).

J. H. JOHNSON

University of Kentucky

An Analytical Index to the Journal of American Folklore, Vols. 1-67, 68, 69, 70. By TRISTRAM P. COFFIN. Philadelphia, The American Folklore Society, 1958. Publications of the American Folklore Society: Bibliographical and Special Series, vol. VII). 384 pp. List price \$6.50; to members of the AFS \$6.00.

Few recent folklore bibliographies will have the importance that this one does, for the *Journal of American Folklore* holds a pre-eminent position in American scholarship for its contribution to the study of folklore in the United States. Prof. Coffin has placed all folklorists in his debt for his production of this analytical index to the *Journal*.

In his preface entitled "Troubles of a Harmless Drudge," Prof. Coffin is much too modest; yet it is good to have this description of how the indexer proceeded in compiling the index and to learn from him what were some of the problems to be overcome. There is good advice here for anyone else who might want to compile such an index for some other set. He discusses in some detail "two causes for errors" that might be found in the index. They are "the original editing of materials in the *Journal* itself and the problems involved in transcrip-

tion, translation, and symbolism of folklore." His frank opinion concerning "the four flaws that most mar the edited material of the entire JAF" make interesting reading. It would be good if other learned societies would publish equally penetrating comments on their journals.

The eight major parts of this index are: 1. titles of articles, notes, etc., 2. authors of articles, notes, reviews, etc., 3. book reviews, by author of book reviewed, 4. news and notices, 5. subjects and areas in folklore (with 58 subdivisions), 6. nationalities and ethnic groups, 7. songs and rimes: titles and first significant lines, 8. tales: types, incidents, characters, objects, etc. The indexes to vols. 68-70 are similarly arranged.

It will be seen then that with the assistance of this index the folklorist should have little difficulty in finding out whether or not a given point has been treated in the JAF.

Slips for corrections are found at the end of the volume. It is my opinion that to find fault with such work would border on the ungrateful, for this index has already saved the reviewer a tremendous amount of time. My chief suggestion would be that slightly more care could be taken in the alphabetization of foreign proper names. Perhaps for these the compiler could check with the Library of Congress printed catalog and then follow its form of entry. Thus the J. Diaz listed on p. 363 is really José Simón Diaz and should be listed as Simón Diaz, J.

In a few years the compiler hopes to produce an analytical index to the first 75 volumes of the JAF. He would appreciate it if the correction slips were used to call his attention to any errors so that when the new index appears it can be as accurate and useable as possible. It is to be hoped that those who make extensive use of the index will send their comments to Prof. Coffin.

Here then is a volume that will be indispensable to the folklorist whether or not he has at hand a complete set of the JAF. Let us hope that other folklore periodicals and newspaper columns may find indexers of the same degree of accuracy and thoroughness.

HENSLEY C. WOODBRIDGE

Murray State College

Folklore in American Literature. Edited by JOHN T. FLANAGAN and ARTHUR PALMER HUDSON. Evanston, Illinois: Row, Peterson, 1958. xvi, 512 pp. \$6.50.

Seldom does one receive a book so attractive in itself and so successful in meeting its reason for being. The makeup of *Folklore in American Literature* is beautiful, old-fashioned, restrained; its headings authentic and various if garish; its many old-style cuts are likewise authentic and appropriately chosen; and its type is both decorative and legible.

The literature it reprints is divided into twelve parts and provided with introduction, biographical notes on authors, bibliography, and index of authors and titles. The introduction has an admirable historical survey of the developing awareness of native lore among American writers. However, surely far more than "fifty American colleges and universities now offer courses in some aspect of folklore" (p. xii).¹

Is not the book mistitled? Does not the title *Folklore in American Literature* imply a learned monograph on the use of folk elements by our creative writers? Instead, it is an anthology, an "anthology of (short) works in American literature that make major use of folklore." The valiant editors also come croppers, of course, in their divisions of material. There simply is no consistent way of organizing items of folk literature. Should it be by type, subject, area, race, or geography? All these overlapping devices of arrangement appear among the twelve sections of this book, e.g., "III. Ghost Tales," "V. Buried Treasure," "XII. Folk Wisdom," "I. The Indian," and "IX. Yankees."

The kinds of folk literature generously and skillfully sampled are as follows: proverbs, beliefs, folksongs (with no music), ballads, literary poems, parts of long poems, parts of novels, idylls, literary plays, sermons, literary tales and collected folktales (myths, legends, ghost stories, tall tales, and short stories), and tales of ratiocination. About one-third of the material is very familiar, like "The Devil and Daniel Webster," "The Legend of Sleepy Hollow," "Skipper Ireson's Ride," "The Courtin'," and "The Wonderful Tar-Baby Story"; almost anyone will find something new to him and capital among the rest.

When measured against a definition of folklore the contents well justify themselves. According to MacEdward Leach, "Folklore is the generic term to designate the customs, beliefs, traditions, tales, magical practices, proverbs, songs, etc.; in short the accumulated knowledge of a homogeneous unsophisticated people." Likewise, to illustrate the demands of a textbook for a course in folk literature the selections show

¹Cf. *Supplement*, P. 10, II (April, 1958), *Journal of American Folklore*, Vol. LXX. . . . 76% of . . . 307 institutions . . . teach folklore in some form or other." (p 10)

up quite well. Proverb, belief, dialect, folk etymology, phraseology, folkway, verse, myth, legend, tale, ballad, song are all exemplified. Only the riddle is unaccountably absent, the epic and folk drama more justifiably so.

Incidentally, *Folklore in American Literature* is a rich store of documents for dialect study. Therein is found Negro speech of Mississippi, Indiana, Georgia, Tennessee, South Carolina, North Carolina, either Florida or Louisiana, and probably Kentucky; white speech of North Carolina, Texas, Georgia, Alabama, Mississippi, Kentucky, Tennessee, Virginia, the Ozarks (Arkansas and Missouri), Indiana or Ohio, and the Ohio and Mississippi Rivers and California-Nevada frontiers; and Yankee dialects of New Hampshire, New York, Vermont, Massachusetts Irish, and Maine, intrusive "r" included.

The books prints many unhackneyed pieces of great attractiveness. By way of singling out a few for special mention, the following may be cited: Rowland E. Robinson's "The Paring-Bee," Seba Smith's humorous "John Wadleigh's Trial," James Hall's "Pete Featherton," Lanier's stirring "The Revenge of Hamish," Ransom's exquisite ballad satire "Captain Carpenter," and Percy MacKaye's dramatic adaptation of Hawthorne's "Feathertop," *The Scarecrow*. The marvelous skill of Hawthorne is impressively illustrated once again, as is the ballad art of Whittier and Longfellow. It is no surprise to find Faulkner writing like this:

The pear tree across the road opposite was now in full and frosty bloom, the twigs and branches springing not outward from the limbs but standing motionless and perpendicular above the horizontal boughs like the separate and upstreaming hair of a drowned woman sleeping upon the uttermost floor of the windless and tideless sea.

But who would expect Mary Eastman to express a Dakota belief so well as the following? (p. 21)

"Thunder is a large bird, flying through the air; its bright tracks are seen in the heavens, before you hear the clapping of its wings."

The reader with special interest in Southern folk literature will not be disappointed either. Zora Neale Hurston, Vance Randolph, Paul Green, Edgar Allan Poe, four "old Southwestern yarnspinners," Davy Crockett, Roark Bradford, Joel Chandler Harris, Irwin Russell, Julia

Peterkin, "The Good Old Rebel," and Elizabeth Madox Roberts are all represented.

In short, this is a highly commendable and enviable book. It is most remarkably free of errors factual and typographical, indicative of loving care in the preparation and proofreading. Only an editor who himself has aimed at perfection is in a position to appreciate the difficulty of its achievement. The information in footnote 1 on p. 308 is out of date. Its minute faults will not keep Messrs. Flanagan's and Hudson's book from serving admirably as readings in its field for enjoyment and for companionship in any college folklore courses that touch on American (folk) literature. Meaning no prediction of its soon going out of print, one might say that its beauties and usefulness bespeak its truly becoming a collector's item.

GEORGE W. BOSWELL

*Austin Peay State College
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Popular Beliefs and Practices from Alabama. By RAY B. BROWNE. Berkeley and Los Angeles: University of California Press, 1958. University of California Publications: Folklore Studies: No. 9. 271 pp. \$5.50.

Most students of popular beliefs are either codifiers or raconteurs. Mr. Browne belongs to the former school. His field collection of 4,340 items, made in Alabama in 1954, is carefully numbered and listed into logical categories in a fashion which will delight the student of comparative beliefs. However it reflects little of the culture in which the beliefs originated, and has more the character of an orderly museum exhibit than the rugged vitality of such a work as Vance Randolph's *Ozark Superstitions*. It is conceivable that the regional collector might do better to present his beliefs as expressions of the spirit of an area, leaving to the general folklorist the minute details of exact classification and comparison.

Be that as it may, the author has done a painstaking job of tabulating the lore of a somewhat neglected area. Some fifteen hundred of his items are unique in that they apparently have not been reported in other collections. A few of these novel items deal with modern inventions and thus illustrate folklore in the making. For example, it is good luck to ride in a De Soto, but bad luck to blow into a microphone.

Others mirror local singularities. One can cure his toothache, if he is able to walk around a persimmon tree without thinking about a possum. For worms in horses, give them chinaberry seeds. His list, incidentally, includes some traditional procedures for making such things as soap, dyes, stain removers, whitewash, and tooth powder, as well as superstitions proper.

Almost half of the total items deal with folk remedies. Colic, croup, hives, teething, boils, burns, colds, coughs, earache, sore eyes, snake-bites, and warts appear to be the difficulties which most frequently attracted the attention of the folk practitioners. Well over half of his 104 informants (73 per cent of whom were female) had either used folk remedies or had been treated by them.

A whole state is a large area for a folklorist to cover, and it is questionable whether the items express a true sampling of the total territory. Over 43 per cent of the informants were from Lamar County, and 23 per cent from the single small town of Millport. The southeastern counties, the central "Black Belt" area, and the metropolitan centers of Birmingham and Mobile have little or no representation.

A more serious flaw is the fact that only six of his 104 informants were Negroes. Of the total superstitions "at least one-fourth are 'Negro'" but unfortunately the author does not usually designate these Negro beliefs. He does give the race of his informants, and one could tediously check out the items contributed by Negroes, but there is seldom the possibility of knowing what beliefs were heard by whites from Negroes.

Negro superstitions have low prestige in the white South, and it is doubtful that whites have seriously borrowed from Negroes to the extent that the author supposes. For instance, of eleven general beliefs about "hants" and warding them off, all were Negro and all except one from the same informant. Only four somewhat atypical items are included under the category of "conjuring" and none of these were from Negro informants. There is obviously a gap in Alabama Negro lore on this topic and the same might be said of certain other usages, such as putting broken crockery on graves, or the idea of witches stepping out of their skin and riding people.

None the less no student of Southern folklore can afford to ignore Mr. Browne's collection. His classification of beliefs is carefully worked out according to the end result of the belief or practice. This means that while it is exceedingly easy to locate the various beliefs pertaining to the treatment of colic, for instance, it is very difficult

(since there is no general index) to discover the various uses of mullein in folk medicine, or to ferret out the superstitions in which such things as dreams, bees, or buzzards play a role as agents.

The author is to be congratulated for including biographical notes about almost every informant and for indicating the frequency with which each belief was encountered in the state. There is occasional double-listing, as where husband and wife, or even two unrelated individuals, will be included under the same reference number. The material is well annotated, first against the volume of superstitions in the *Frank C. Brown Collection of North Carolina Folklore*, Vol. V, *Superstitions*, which is being edited by Professor Wayland D. Hand, and then against Professor Hand's file of over a hundred thousand items at the University of California, Los Angeles.

NEWBELL NILES PUCKETT

Western Reserve University

Journal of the International Folk Music Council. Edited by MAUD KARPELES. Volume X, 1958. vi, 118 pp. 12s. 6d.

The heart of this annual publication is, as usual, the proceedings of the most recent Conference. At the Copenhagen meeting in August, 1957, the three general topics were modal scales, folk epics, and musical analysis; of these, the first attracted perhaps the most stimulating papers. Lajos Vargyas sheds light on modal structures found so rarely as to be suspect in western Europe and America; he shows that parallel forms are by no means uncommon in eastern regions of the Continent, but he does not attempt to draw a causal connection. Vinko Žganec discusses a large class of contemporary Yugoslavian folk tunes which end on the second degree of the scale, illustrating the historical stages whereby "a folk melody can—without changing its musical scale and its mode—still change its tonality." Thorkild Knudsen's study of primitive scales in Danish ballads is valuable for its musical illustrations drawn from unpublished archives. Kurt Reinhard, supplementing recent work of Lajos Bárdos, continues a theoretical discussion of a pre-pentatonic three-note scale (on the model of c - e flat - f) found in many cultures.

The other two topics are but sketchily represented. Fritz Bose's essay on "law and freedom" in the extemporaneous creations of epic singers in Finland, the Balkans, and the Caucasus, confirms the ex-

perience of Parry, Lord, and others. Musical analysis is the province of the two U. S. speakers, Bruno Nettl and Willard Rhodes. The latter's paper traces the diffusion of a peyote song through western U. S. Indian tribes to a surprising enshrinement in a singing commercial. Nettl breaks interesting ground in proposing that the ethno-musicologist adapt the techniques of descriptive linguistics to the analysis of folk music, and one is anxious to see a more decisive demonstration than his brief paper can offer.

Almost half the pages of the *Journal* are given to reviews of song collections, recordings, and periodicals in related and ancillary fields. Especially valuable are abstracts of articles from out-of-the-way publications. Although the Council has not attempted a current international folk music bibliography, the critical notices constitute a selective substitute of perhaps greater usefulness to all but the most specialized scholar. The *Journal* continues to be an important clearing-house for world-wide activities in its field, amply justifying the support it receives from UNESCO.

CLAUDE M. SIMPSON, JR.

Ohio State University.

Alte Neue Zeitung. Edited by ELI SOBEL. Berkeley and Los Angeles: University of California Press, 1958. University of California Publications: No. 10. 64 pp. \$1.50.

Scholars and students of folklore, German literature, and particularly those who have a special interest in the fable will be happy to learn of this recent annotated edition of a sixteenth-century collection of fables in German. Until Professor Sobel's efforts this short but important collection had been almost entirely overlooked by folklorists and literary historians, no doubt because of its obviously deceptive title. This document appeared near the end of the sixteenth century (1592) and therefore, closely coincided with the end of the great *Blütezeit* of the writing of fables in Germany.

The only other copy of *Alte Neue Zeitung* known now to exist in the Western World is in the Niedersächsische Staats-und Universitätsbibliothek in Göttingen. Its authorship is uncertain but there is reason to believe that the collection may well be the work of Georg Rollenhagen (1542-1609) who is usually remembered only as the author of the *Froschmeuseler*, a huge compilation of fables, proverbs, verse tales, and anecdotes.

The fables of *Alte Neue Zeitung* are quite different in form as well as style from other medieval and post-Reformation fable collections in German. Each of the fifty-four fables, except for the first one, is divided into three parts as follows: (1) The *Weltlauf* or short admonition of what dangers and pitfalls await man in this world, (2) the *Exempel* or fable itself, and (3) The *Lehre* or moral. This distinctive physical feature of the text makes the collection a rare one, for other European collections do not contain both the *Weltlauf* and the *Lehre* but usually only the moral at the end. The prose is clear and concise and completely lacking in coarseness and profanity.

In preparing the edition, Professor Sobel has followed the original text with few changes. He has inserted the virgule [/] to show the end of the original line and the beginning of the following line. He has corrected a printer's error in the numbering of the fables. By the use of italics he has restored an occasional consonant to the text where the original made use of a supralineate macron. Except for the foregoing, no punctuation or spelling changes have been made.

To the text Professor Sobel has appended sixteen pages of highly useful notes. Each set of notes is numbered to correspond to the fable to which it refers and includes (1) an English summary of the fable; (2) the Wienert and Aarne-Thompson type numbers, where they exist; (3) the Thompson *Motif-Index* number or where the motif is not listed in Thompson, a number has been supplied (followed by an asterisk) in accordance with the Thompson system; (4) references to other fable collections in which the *Alte Neue Zeitung* fable may be found; (5) references to annotated fable editions where further bibliographical data on particular fables may be found.

The text as well as the notes to the fables have been carefully and expertly presented. In addition to this, Professor Sobel is to be commended for his informative and interesting introduction to *Alte Neue Zeitung*.

J. H. JOHNSON

University of Kentucky

A Treasury of Superstitions. By CLAUDIA DE LYS. New York: Philosophical Library, 1957. 317. \$4.75.

The title of this book fails to suggest its scope. In the letter to the reader, its author explains that she has written "an adventure in the

form of a short journey into folklore, or symbolic lore, through the simplest route; that is, via the familiar by-paths and lanes of sayings, customs, beliefs, and superstitions, in everyday use." The range of the book is that of a small encyclopedia offering smatterings of information on everything from phobias to Homer, "an epic poet of Greece, about 900 B.C." (p. 63).

The book is divided into six chapters representing its major divisions. The first is devoted to "superstitions" about birds; the second, parts of the body; the third, food and drink; the fourth, afflictions of the flesh; the fifth, things, i.e. effigies, fetishes, etc.; the sixth, numbers. In Chapter II, as an example, we learn that a universal superstition is "that an excessive amount of hair, or a hairy body, is a sign of great strength. This false idea probably came about through the assumption that man is descended from the powerful gorilla, and that this simian's chest is hairy—the sign of his strength. As a matter of fact, the gorilla is covered with hair everywhere except on his chest." (p. 60).

As these comments show, the author is not content to be only a compiler of superstitions. She speculates on the origin of superstitions: fear, she says, is the cause of superstition. Frequently, she seems to mean that superstition is another word for what is untrue. At other times, the author seems to think that superstitions are efforts of people of olden times to explain, in their primitive way, the mysterious world around them. Superstitions are pre- or un- scientific, and that superstitions still exist means mostly that science has not yet been able to illumine everybody's life. If it is understandable that "the owl's lugubrious and sinister cries, together with its weird ways, created terror and foreboding in primitive men's mind," (p. 66) "to enlightened moderns, the owl's behavior is perfectly in keeping with its instincts . . . (p. 67).

In the chapter on the "superstitions" of food and drink especially, the author seems anxious to inform people who may be beguiled by such superstitions. Contrary to public opinion, fried foods are not unusually hard on the stomach. (p. 139). Rye bread is not more healthful than white bread. (p. 135). The use of tea, which, incidentally, "precipitated the American Revolution, which completely changed the course of modern history," (p. 167) probably does not stunt the growth of children. "Wherever ignorance prevails there are hotbeds of superstitions." (p. 218). And so on.

The author admits that she can only present a bird's eye view of such complicated matters, and it may be inevitable, therefore, that discriminations between myth, taboo, and superstition could be anything except fuzzy. In the bird's eye view of bird "superstition," for instance, there is a section devoted to swans. We learn, in this order, that the Dakota Indians thought the swan was sacred and never should be killed, that in County Mayo, it is believed that virgins after death become enshrined in the form of swans, that in Greek myth, there is a story of Leda and the Swan, painted by such artists as Veronese, Correggio, and Michelangelo.

Reading this book, its author hopes, will give the reader joy and understanding. If her hope is realized, then we all will have achieved our goal, "that of sharing a cultural excursion on the road which leads to mutual knowledge and happiness." Unfortunately, the excursion is off in all directions; the compilation is not useful. But the book may contain knowledge for anyone who does not like spinach: it isn't as good for you as it is cracked up to be.

W. E. SIMEONE

*Southern Illinois University
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BRIEFLY NOTED

The Evil Eye: Studies in the Folklore of Vision. By EDWARD S. GIFFORD, JR., M.D. New York: Macmillan Company, 1958. 216 pp. \$4.95.

About half of Dr. Gifford's entertaining and informative volume concerns the evil eye; the rest concerns religious beliefs and legends related to vision, folk beliefs about the eye and its ailments, and, rather specialized, folk beliefs about the inter-relations between the human eye and sexual behavior.

Dr. Gifford, not a folklorist, is an eye specialist; thus his ability to debunk, sometimes very amusingly, to illuminate the folklore of the eye exceeds his ability to identify and classify his folklore. Certainly folklorists will take exception to his espousal of polygenesis (p. 6), his relation of beliefs about prenatal markings to the evil eye concept (pp. 37ff), and his implications that all folk fears about jealousy and admiration stem from the evil eye, (*passim*). Seemingly he attributes the universal folk fear of compliments to the evil eye concept only (some of it must stem from the old religious belief in a vengeful, jealous god, reflected in the *Deo volente* of many a pious or cautious letter-writer). And an incomplete knowledge of folklore (no standard collection of folk beliefs is listed in his bibliography) leads him to localize items which are not local.

Still Dr. Gifford has done a great deal of research, he brings to his subject a background that makes his treatment valuable to folklorists, and he writes well. Happily, he calls attention to the work of the Bollandists: individual biographies of, so far, 28,000 saints. And he comes right down to the present, dismissing as folklore (*i.e.* not true) the belief that TV watching can harm the eyes!

The Fathers without Theology: The Lives and legends of the Early Church Fathers. By MARJORIE STRACHEY. New York: George Braziller, Inc., 1958. 235 pp. \$4.00.

Folklorists, particularly those not well grounded in hagiography, should at least dip into Miss Strachey's *The Fathers without Theology*. Folklore is sprinkled throughout the volume which retails some of the most spectacular, and less historical perhaps, episodes in the lives of Christian church leaders prior to 325 A.D. The experienced folklorist

will recognize not only such folklorist materials as saints' legends, charms, narrative motifs, and folk techniques but also, unwittingly presented, some attitudes toward religion and myth that are in themselves folklore.

Parenthetically, attention should be called to the paperback publication of Helen Waddell's *The Desert Fathers* (Ann Arbor Books, 1957. \$1.25), for *The Desert Fathers* makes an excellent supplement to *The Fathers without Theology*—or, perhaps better, the latter supplements the former.

Humor pervades the volume: light, witty, sardonic, sometimes heavy-footed, sometimes pretty involved. A book aimed at the erudite and unbelieving layman, *The Fathers without Theology* displays a wide though irreverent knowledge of an area unhappily neglected.

The Black Bull. By FRANK GOODWYN. New York: Doubleday & Company, 1958. 262 pp. \$3.95.

A novel by a folklorist deserves mention in a folklore journal, especially when that folklorist writes better than most professors who try their hand at fiction. Dr. Goodwyn's *The Black Bull* puts in a folkloric setting a literary theme that has at least a vague relation to myth. The setting is the Texas of the modern Mexican cowboy or ranchhand, and the folk culture involved is better shown here than in many nonfictional studies. The literary theme is that of the struggle between a proud man and a magnificent, nearly supernatural animal. Surely when the counterpart of a Thompson motif-index appears for non-folk material, the entry under this motif will run for pages.

Despite some loose references to "legendary" and to "fable" on the dust jacket, *The Black Bull* will certainly not displease Dr. Goodwyn's fellow scholars.

Nippy and the Yankee Doodle: and Other Authentic Folk Tales from the Southern Mountains. By LEONARD ROBERTS. Berea, Kentucky: The Council of the Southern Mountains, Inc., 1958. 48 pp. \$0.50.

Too slender a publication to warrant a lengthy review, this excellent little collection deserves a loud hurrah. Anyone acquainted with Dr. Roberts and his previous work will know that when he says "authentic" he means just that. These ten tales, all but one collected in Kentucky,

are very precise transcriptions, and afford superlative evidence that both the traditional tale and the art of performing it are still very much alive, at least in parts of the Southern mountains.

While the headnotes are brief in keeping with the lay audience aimed at, they are exact and quite adequate. The dialect is presented not phonetically but conventionally and yet very convincingly. You will wonder what a "Yankee Doodle" is; so does this reviewer, though he realizes from a context it must be a musical instrument. Incidentally from his monumental collection of Kentucky folk material Dr. Roberts draws eight good riddles to use as fillers between his tales.

It is well worth pointing out that *Nippy* is the most recent addition to a small but growing list of publications from The Council of the Southern Mountains, a list which includes several items that every scholar interested in American folklore should know.

Concise Dictionary of Holidays. By RAYMOND JAHN. New York: Philosophical Library, 1958. viii, 102 pp. \$5.00.

Although the need, cited in this volume's foreword, of a modern dictionary of principal holidays does exist, that need is not supplied by the *Concise Dictionary of Holidays*. The *CDH* verges on the ludicrous in its misinformation and in its strange capacity for confusion. There follows what is only a sampling: Under "Adam's Birthday" one is advised to see Yaum al-Jum'ah, which latter entry reads in full, "See Adam's Birthday"! "Bija Mangala" we are advised is celebrated on April 15th, but by whom or where we are not told. Under "Candy" appears "From the Turkish term for Candy. 'Id-al-Fitr,' the three-day feast which marks the end of Ramadan." *Fitr* in Turkish, and I assume in Arabic, means *alms*, but in Turkish this feast is called the *sheker* festival and *sheker* does mean candy, although this meaning goes unnoticed in the entry for *Sheker Bairam*. Under *Etchmiadzin*, we are told that this city is the principal scene of a religious celebration, but not where the city is to be found.

Under "Id-Al-Adha"—and elsewhere—we are given Gregorian calendar equivalents for Moslem holidays: e.g. "celebrated in June or July." Actually any given Moslem date will eventually fall in every Gregorian month. And why Coptic holidays are dated only by the Moslem calendar remains mysterious. But the *CDH* even assigns a fixed date to the Kentucky Derby (May 5th). In fact, calendars in

general cause Mr. Jahn no little trouble. If after reading his entries for "Leap Year" and "New Year," the reader finds himself confused, this reviewer suggests the entry "Gregorian calendar" in any such reference work as the *ACD*.

A few more tidbits: "Shivaree" is referred to as "A U.S. colloquial custom" (Page Mrs. Malaprop!) that has "now fallen into disuse." Also what can be made of a sentence that refers to "the Russian and Greek Orthodox Church" and "The Eastern (Coptic) Church"? or, for that matter, what of a reference to Elias Lönnrot who "discovered the great national epic *Kalevala*"?

The Old Farmer's Almanac Sampler. Edited by ROBB SAGENDORPH. New York: Ives Washburn, 1957. viii, 306 pp. \$5.00.

This delightful volume fulfills exactly the purpose it sets out to serve: to entertain and edify the lay reader with a sampling of the content of *The Old Farmer's Almanac* from its founding in 1793 down to its still-prospering form in 1958. After two somewhat perfunctory, and yet justly proud, introductory chapters, Mr. Sagendorph, the vigorous present editor of the *Almanac*, presents his samplings under four major chapters and numerous subdivisions, most of which are based upon content. Within each of these divisions, the excerpts follow generally a chronological pattern.

For scholarly and comparative purposes, the folklorist must still resort to Kittredge's *The Old Farmer and his Almanack* (1904), to which Mr. Sagendorph pays glowing and respectful homage. However, despite its relative brevity and pleasant but innocuous comments that stand for headnotes, the present *Sampler* presents far more material from the *Almanac* than does the older, scholarly work. Thus, unless one is near one of the rare libraries that saved 18th and 19th Century Almanacs, Mr. Sagendorph's volume will make a pleasant and useful addition to the folklorist's library.

W. H. J.

NOTICES

THE CHICAGO FOLKLORE PRIZE

The Chicago Folklore Prize was established by the International Folklore Association and is awarded annually by the University of Chicago for an important contribution to the study of folklore. Students, candidates for higher degrees, and established scholars may compete for the Prize. The contribution may be a monograph, thesis, essay, article, or a collection of materials. No restriction is placed on the contestant's choice or topic or selection of material: the term "folklore" is here used in its broadest sense (e.g., American, European, etc., folklore; anthropological, literary, religious, etc., folklore).

It is permissible to submit material which has appeared in print, provided that such material be submitted within one year from the time of publication. The successful contestant who submits material in typed form and has this material published subsequently, is expected to send a copy of the printed monograph, etc., to the University of Chicago, for the library. Sufficient postage should be included if the contestant wishes to have his material returned. Monographs and collections, etc., must be submitted before *April 15, 1959* to the Chairman of the Department of Germanic Languages and Literatures, The University of Chicago, 1050 East 59th Street, Chicago 37, Illinois. The Chicago Folklore Prize is a cash award of about \$50-. The recipient's name is published in the Convocation Statement in June.

REQUEST FOR COWBOY SONGS

I wish to ask help in turning up variants of cowboy and Western songs and ballads. I am certain that rich stores of material exist which have not yet come to the attention of the few scholars who have worked in this field: manuscripts; amateur and archival collections of texts, tunes, records, and tapes; informants whose songs have not been recorded. I am especially eager to locate early published variants in regional and obscure documents which do not ordinarily come to the attention of scholars. It is my hope ultimately to be able to prepare a critical and variorum edition of these materials which will reveal the true history, geographic dissemination, and cultural significance of a genre which seems to have been so important in the formation of the great American myth of the cowboy.

For most of the coming year (1959) I shall be traveling to do basic research on this project: the central and eastern states until March, the south and south-west from March to May, the Pacific Coast and Rocky Mountains during the summer and autumn. I may always be reached in care of Mrs. George Stevens, 752 North 8th West, Woods Cross, Utah.

AUSTIN E. FIFE



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